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# The Papers of the Bibliographical Society of America

VOLUME NINE  
1915

*Edited by*

THE PUBLICATION COMMITTEE

AKSEL G. S. JOSEPHSON  
JAMES C. M. HANSON  
THEODORE W. KOCH

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## CONTENTS OF VOLUME IX

	PAGE
Concerning Book Plates, <i>Theodor W. Koch</i> . . . . .	3
The Club of Odd Volumes, <i>Percival Merritt</i> . . . . .	21
Publications . . . . .	34
Book-Collectors as Benefactors of Public Libraries, <i>George</i>	
<i>Watson Cole</i> . . . . .	47
Syllabus . . . . .	108
George Watson Cole, Bibliographer, <i>W. S. M.</i> . . . .	111

IV

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## CONCERNING BOOK PLATES

BY THEODORE W. KOCH

Librarian, University of Michigan

A BOOK plate has been described as a name plate decorated, not a decoration defaced by a name plate. The essential point is that it is a name-label, a means of identification for lost, strayed, or stolen volumes. Consequently *anonymous* book plates are anomalous. This name-label may be printed or engraved and the name may be expressed heraldically or otherwise, but its prime object is, or was, when pasted inside the covers of a book or added to its title or fly-leaves, to proclaim the ownership of the book.

The origin of the book plate is found in the desire of the owner of a book to retain possession of his property. Many estimable people find a difficulty in distinguishing between mine and thine in books as well as in umbrellas. Therefore, both should be marked for identification.

Books in the early libraries were chained. When they became cheaper and multiplied rapidly, the chains were done away with, but marks of ownership were placed either inside the covers or on the covers of books to prevent their straying. The marks of ownership on the covers usually consisted of monograms or coats-of-arms done in gold on the leather sides, and there are many ornate bindings in which such devices, called *super libros*, have been most attractively tooled. As books

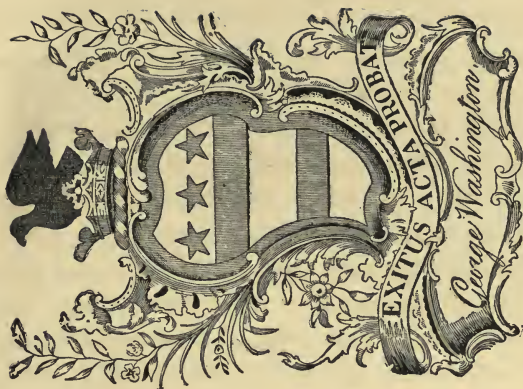


in the early libraries were laid flat on their sides, these devices showed up most effectively.

The book plate, like the printed book, had its origin in Germany. Both date from the middle of the fifteenth century. Albrecht Dürer is known actually to have engraved six plates between 1503 and 1516, and to have made designs for many others. Most of the larger and more wealthy monasteries used more than one plate. The advent of each new lord abbot was celebrated by the creation of a new plate for the library. With individuals it grew out of the various armorial bearings of the family. Frederick August, duke of Brunswick-Öls, had, in 1789, sixteen plates. More recently, Count Leiningen-Westerburg had twenty-one plates, all in use, and the Countess had eight for her own use. I have no data as to the size of the family library. The Count was an authority on the subject of book plates, had written a book on German ex-libris, and many of the twenty-nine different plates used by him and his wife were complimentary plates from well-known artists.

A book plate is in no sense a part of the book. Its removal can be ordinarily effected without harming the book in any way. Many book plates are removed in order to give place to the new owner's plate, or to add to the collector's store. The ethics of this procedure has been questioned. It must be granted that there are cases when it would be almost an act of vandalism to remove a book plate, as in the case of a certain copy of the first edition of Pope's *Dunciad*, 1729, well preserved in the





CHIPPENDALE PLATES





HENRY D. GILPIN.



*David Webster*

original binding, with the Chippendale book plate of David Hume, above which is the autograph signature of John Home, the oldest friend and executor of Hume. Remove the historian's book plate and the chain of association linking Pope, Hume, and Home is broken. A collector who would remove a coat-of-arms stamped in gold on the leather or vellum binding of a fine old book has been compared to the miser depicted by Hogarth in the act of cutting from the cover of the family Bible a piece of leather with which to mend his shoe. Book plates have not always been regarded as giving added value to the books they adorn. A writer in 1757, in speaking of a library offered for sale, says: "The books are in good order, and are little the worse for use, and have no arms in the best of them."

Book plates, being intended to go into books, must appeal to book-lovers and will continue to interest those who like fine books well bound and properly cared for. The man who is insensible to the influence of a good book plate is probably insensible to the claims of good printing, the beauty of good book-making, and all the seductions to which the bibliophile yields himself. Putting a harmoniously designed, well-executed plate into a book shows that the owner thinks enough of it to treat it with respect. "I urge upon all lovers of books to provide themselves with book plates," said Eugene Field. "Whenever I see a book that bears its owner's plate, I feel myself obligated to treat that book with special consideration. It carries with it a certificate of its

master's love; the book plate gives the volume a certain status it would not otherwise have."

Miss Agnes Repplier says that when she was a girl she had access to a small and well-chosen library, each volume of which was provided with a book plate containing a scaly dragon guarding the apples of Hesperides, and the motto "Honor and obligation demand the prompt return of borrowed books." These words, she continues, ate into her innocent soul and lent a pang to the sweetness of possession. Doubts as to the exact nature of "prompt return" made her painfully uncertain as to whether a month, a week, or a day was the limit which honor and obligation had set for her. Other and older borrowers were, however, less sensitive and, books being a rarity in that little southern town, most of the volumes were eventually absorbed by the gaping shelves of neighbors, where perhaps some may still be found, "forgotten in dark and dusty corners, like gems that magpies hide."

"Some people have an instinctive aversion to anything plated," said a recent writer in the Contributors' Club of the *Atlantic Monthly*, adding that he disliked *plated* books. He saw no apology for the person addicted to the substitution of a book plate for his genuine signature and was sure that no man with poetry in his soul would use a plate to record his ownership of a volume. "To establish that immortal communication between author and reader, that sense of intimate personal relation," said he, "the reader must not refuse the author his *hand*,



and try to meet him, as it were, by proxy." "A book plate," in the mind of this critic, "indicates a certain love of ostentation. Is it fitting," he asks, "that an individual should suggest that his library is so voluminous that he cannot undertake the physical fatigue of writing his name in each book he possesses? Public libraries, large and abstract collections, may make use of this mechanical means of identifying property, but the private library should be more modest, more personal."

The defender of the book plate will answer that there is a decided objection to having names written into books, especially modern books, where the ink is almost sure to run and produce a blurred result. An autograph is usually inconspicuous and, with poor penmanship, it is ineffective. Unless it be in ink on the title-page, it is more easily removed than the book plate. The latter is the silent witness against the book thief. "To have a book plate," says Edmund Gosse, "gives a collector great serenity and confidence." A book plate not only testifies to the owner's appreciation of his books, but, if of his own choosing, also reflects something of his character. A good book plate gives also a certain unity to what might otherwise be a very miscellaneous library.

The use of coats-of-arms as an indication of ownership was very common in bygone days. Arms were cut in stone on the front of a house to indicate the family name of the owners, carved in furniture, woven in hangings, or engraved on the family silver, to carry out the same

idea within the house, or emblazoned on the family carriage to declare to the world at large who it was that was going forth on one errand or another. Originally the arms would not have the name appended. When a knowledge of heraldry was widespread the addition of the name to a coat-of-arms was unnecessary. The arms were as well known as the family name; in fact, it was the name heraldically expressed. Many retainers who could not read could easily recognize the family coat-of-arms. So, in the earliest armorial book plates, the arms alone were engraved. The names appear only in the later plates.

In the simple armorial plates, up to about 1720, the shield is surmounted by a helmet on which are the wreath and crest. With the decay of heraldry, more and more attention was paid to the ornamentation or mantling and eventually the heraldic interest became of very minor importance.

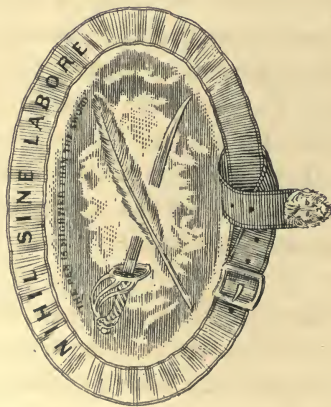
Some collectors limit their attention to armorial plates, as others limit their interests to those of other periods, or to those by special designers. Armorial plates are in questionable taste for most American families. The use of them reminds one of a question put to a certain gentleman who had assumed what appeared to be a veritable coat-of-arms. "Are those really your arms?" he was asked. "They ought to be," was the reply, "for I made them myself."

I know of librarians who scoff at the idea of a book plate, and many people smile at those who take a serious

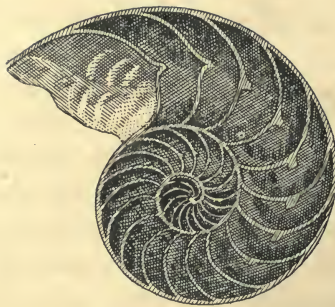


*Eugene Field.*

PLATES WITH LITERARY INTEREST



George W. Childs.



Oliver Wendell Holmes.



interest in collecting book plates. A writer in the *London Daily News* stirred up a "tempest in a tea-pot" some twenty years ago by an article entitled "The Burden of Book Plates." "Let infancy frolic and senile fatuity count its two-penny treasures," said this scribe, "but why, of all things, collect book plates? Are there not door-knockers which a man may collect, or visiting cards of all ages, or muffin bells, or old books, or political walking sticks, or the decayed hairbrushes of celebrities, all of which are instructive and amusing, compared to book plates?" Mr. Hardy writes about the propriety of removing book plates from books "for the purpose of study and comparison." "Study and comparison of warming pans! Even an old warming pan is an enviable piece of portable property compared with a book plate. . . . It seems about as agreeable a possession as an old postage stamp." Well, we know of those who put a great deal of time, money, and enthusiasm into the collecting of postage stamps and dignify their hobby by calling it philately. The collector of ex-libris is not to be lightly put aside. He is only one kind of a bibliophile. Anyone with a hobby is to be envied, not derided. "Here lies Smith, who was nothing, not even a collector of postage stamps," would not be the epitaph of a cheerful man.

The size of a collector's library, it must be confessed, is usually in inverse ratio to the number of personal plates which he owns. An amateur with too many individual plates is to be looked upon with suspicion. "A fool and

his book plate are soon parted," said Thomas Bailey Aldrich, in characterizing those who have a book plate primarily for purposes of exchange with other collectors. There are collectors who have had new plates made or new impressions of old plates struck off on a different colored paper, expressly for the purpose of adding another plate to their exchange list. They resemble the Central and South American principalities which have new issues of postage stamps struck off every little while, seemingly for the purposes of revenue through their sale to collectors. It is this class of collectors who have brought down some of the more severe criticisms upon the whole subject of ex-libris collecting.

Then, too, there have been unprincipled dealers who have attached ex-libris (generally counterfeits or reprints) to inferior volumes in order to promote their sale. The plate of George Washington is thus far the only American one thought worthy of counterfeiting. Some years ago a number of volumes purporting to have come from Washington's library were offered for sale at auction. They all had what claimed to be his book plate, but a comparison of it with the original showed it to be clearly a forgery. The purpose of the forger was defeated by the cheat being cried out in the auction room.

The natural desire to protect his own book property is seen in the schoolboy, who is given to writing the simplest form of an ex-libris on the fly-leaf of his textbook: "Bill Jones, his book." This plain statement of fact is elaborated into a variety of forms. The following

is copied from an old schoolbook found in Canterbury, England:

This book is mine  
By right divine  
And if so be, it go astray  
Please be so kind  
My desk to find  
And stow it safe away.

Schoolboys in old England were fond of inscribing in their books these verses:

Steale not this book for fear of shame  
For here you see ye owner hys name  
And when you dye ye Lord will saye  
Where is that boke you stole away?  
Then if you saye, you cannot telle,  
Ye Lorde will saye, then go to helle.

Variant forms of versified prophecies of what will happen to the book thief are quite plentiful. The following was at one time popular with youths fond of scribbling over the fly-leaves of their books:

My Master's name above you see,  
Take heede ther fore you steale not mee;  
For if you doe, without delay  
Your necke for me shall pay.  
Looke doune below and you shal see  
The picture of the gallowstree;  
Take heede ther fore of thys in time,  
Lest on this tree you highly clime.

Another doggerel manuscript ex-libris used to be made up in this fashion:

THIS BOOK

Belongs to

John Doe

If thou art borrowed by a friend,  
Right welcome shall he be  
To read, to study, not to lend,  
But to return to me.

Not that imparted knowledge doth  
Diminish learning's store;  
But books, I find, if often lent,  
Return to me no more.

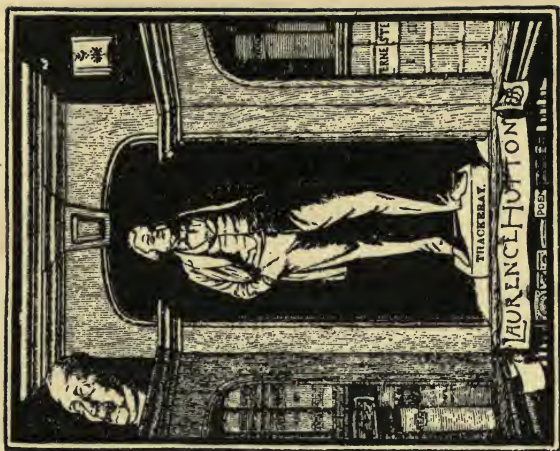
Sometimes there was appended the following advice and caution:

Read slowly, pause frequently,  
Think seriously,  
Keep cleanly, return duly,  
With the corners of the leaves not turned down.

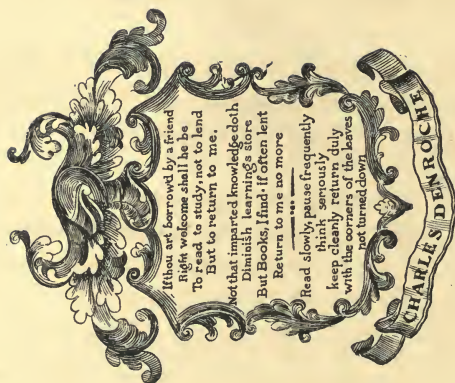
Some book-owners have gone to Scripture for their book-plate inscriptions. Mr. George N. Noyes uses the following: "And if a man borrow aught of his neighbor and it is hurt he shall surely make it good" (Exod. 22:14). An apprentice's library has used the following: "Take fast hold of instruction, let her not go; keep her, for she is thy life" (Prov. 4:13).

There is a wide range from the generous and dignified legend on the plate of Grolier "Jo. Grolierii





PLATES HAVING A PERSONAL INTEREST



If thou art borrow'd by a friend  
Right welcome shall he be  
To read to study, not to lend  
But to return to me.

Not that impaired knowledge doth  
Diminish learnings store  
But Books, I find, if often lent  
Return to me no more

Read slowly pause frequently  
think seriously  
keep clearly return duly  
with the corners of the leaves  
not turned down

CHARLES DEN ROCHE

et Amicorum" (the property of John Grolier and his friends) to such as:

I'm stingy grown  
What's mine's my own.

An anonymous plate has: "This book was bought at the sign of the Shakespeare Head. Borrowing neighbors are recommended to supply themselves in the same manner."

Dr. Holmes once said mottoes should be given in pairs so that one might offset the other. I therefore give the following as an antidote to the last quoted:

I'm not one of those selfish elves  
Who keep their treasures to themselves.  
I like to see them kept quite neat,  
But not for moth or worm to eat.  
Thus willingly to any friend  
A book of mine I'll freely lend  
Hoping they'll mind this good old mean,  
Return it soon and keep it clean.

We have seen that the use of a book plate is no modern fad, though the collecting of the book plates is of comparatively recent origin. Various interests center around book plates. These might be listed as follows:

1. **The personal interest.**—This would be called forth by the plates of such men as George Washington, William Penn, Gladstone, Gambetta, Horace Walpole, Samuel Pepys, David Garrick, Hogarth, Sir Henry Irving,

all of whom used book plates which have been reproduced in the literature of the subject.

2. **The genealogical interest.**—This is exemplified particularly in the sequence of plates belonging to old families given to book-collecting for several generations.

3. **The heraldic interest.**—Heraldry is a conspicuous element in the older plates, the majority of which are of armorial design. In no way can one get a better or more comprehensive survey of the changes in heraldic design.

4. **The historical interest.**—Something of the history of engraving and the arts of illustration is sure to be imbibed by those who dip into the history of book plates. Even if one only learns to distinguish between a copper plate and a steel engraving, an etching and a zinc plate, he has acquired valuable information. When he is able to distinguish between a Jacobean and a Chippendale plate, he has made a considerable advance. Before long the amateur is able to judge of the approximate date of a plate and to characterize its style in proper fashion. A dated plate may help to give definite information in regard to the history of a particular style of engraving or design, or otherwise throw light on the book it adorns.

5. **Artistic interest.**—Dürer, Holbein, Lucas Cranach the younger, Piranesi, Bartolozzi, Hogarth, and Bewick, among the old engravers, did not think the designing of book plates beneath their dignity. Among modern artists of note who have designed book plates, mention may be made of Sir Frederick Leighton, Sir John Millais, Aubrey Beardsley, Edwin A. Abbey, Miss Kate Greena-



way, Walter Crane, Louis Rhead, and Randolph Caldecott. These names should suffice to arrest the attention of the carping critic, if only long enough to see how these artists have handled the problem. Many plates by artists of no great note are worthy of study on account of the beauty of design or artistic workmanship.

In 1880 there appeared *A Guide to the Study of Book Plates*, by the Hon. J. Leicester Warren, who later became Lord de Tabley. In classifying book plates he divided them into broad classes, such as Jacobean, Chippendale, allegorical, and the like. His classification has been accepted by later writers and is now so generally followed that we must pause for a moment to study it.

The term Jacobean, as applied to a book plate, is somewhat misleading, but it is understood to mean the heavy decorative style in vogue during the Restoration, Queen Anne, and early Georgian days. This style was in vogue approximately from 1700 to 1750. The book plate had by that time become a recognized essential in a well-ordered private or public library. The plates of the period are armorial in type, the decoration is limited to a symmetrical grouping of the mantling and an occasional display of palms and wreaths. The mantling surrounds the face of the shield as the periwig of the portraits of the period surrounds the face of the subject. It springs from either side of the helmet into elaborate patterns. The manner had been imported from France but soon assumed English characteristics of its own. The decoration was conventional, remarkable for its solidity rather

than its gracefulness. The design was strictly symmetrical, massive, and imposing from its heaviness. The plates of the period have a carved appearance.

During the middle third of the eighteenth century a flamboyant rococo style of engraving was in vogue which was named Chippendale, after the designer of furniture, many of the patterns in his books being reflected in the book plates of the period. The distinguishing feature of the Chippendale book plate is a fanciful arrangement of scroll and shellwork with acanthus-like sprays. The grouping was usually unsymmetrical so as to give a freer scope for a great variety of counter-curves. Straight and concentric lines were avoided. The Chippendale plates are lacking in variety of design. The type was in vogue only for a score of years, but during that time it was the fashion in copper-plate engraving generally. The characteristic of the style is the frilled border of open scallop shellwork set close to the escutcheon, and more or less inclosing it. George Washington's plate is a good example of the Chippendale style.

The similarity of the Chippendale patterns reminds one of the story of the traveling artist who was employed by an innkeeper to paint a blue boar for a sign. "I'll try the boar," said the man, "but I have never painted anything else than a red lion, and so don't be surprised if your blue boar turns into a red lion when I've done." It seems equally impossible for the designer of a particular period to get away from the characteristics of that period.

During the latter third of the eighteenth century, new styles were adopted by the engravers. Among these mention may be made of the simple and chaste design known as the ribbon and wreath style. Originality began to assert itself and a great variety of motifs appeared—pastoral scenes, landscape effects, pictorial compositions, and library interiors of all kinds. When steel engraving came into use in the beginning of the nineteenth century, it had the effect of continuing the formality of the previous century. It was also used later in connection with the copper-plate designing, by furnishing the plate-maker with a harder surface with which to cover the copper. With the development of photo-mechanical processes in the latter half of the century came greater freedom and ease in the reproduction of the original sketch. Etching had not only rivaled copper-plate engraving, but had come to be used with it. Photo-engraving, or the half-tone process, is hardly a legitimate means of reproducing a book-plate design. While it is the most common method of reproducing a photograph or wash drawing, neither of these media furnishes satisfactory designs for book plates, although they have sometimes been used fairly satisfactorily in connection with line work. Line work is the basis of ninety-nine out of every hundred book plates, whether done on copper, steel, or zinc.

The success of an engraved plate depends, not only on the skill of the designer, but also upon that of the engraver. In the case of such men as C. W. Sherborn,

E. D. French, and J. W. Spenceley, both the design and execution were done by themselves or under their close supervision. This brings engraved plates by men of note up to a high cost. Consequently recourse is had to cheaper methods of reproduction, and the one most in vogue is the zinc cut. The danger of this lies in its cheapness. For a dollar or two one can have reproduced an india-ink sketch by an amateur designer, and as there are many people with a certain amount of skill in pen-and-ink drawing who are quite willing to present their friends with what they think are appropriate designs for book plates, there are a great many inside covers of books being plastered over with cheap zinc cuts from cheap designs that had better not have been perpetuated through this or any other process.

Anyone who owns a book plate is likely to be interested in the subject. So also is the person who hopes some day to have his or her own book plate. The latter may welcome a few suggestions. A book plate ought not, according to all precedent and the canons of good taste, to try to rival a poster, or a book-wrapper, or ornate end papers. It ought not to be much larger than two by three inches. It should be small enough to go easily on the inside of the cover of any volume without crowding. Japan vellum or plate paper are good papers on which to print plates. Too thick a paper is difficult to paste down. Do not have the plates gummed. The name should be clearly drawn, not in hieroglyphics, and should not be run in on the bias, nor in any fanciful way.



The motif should be appropriate to the general run of books the plate is to adorn. A jester is permissible in the ex-libris of a comedian like Francis Wilson, but would hardly be suitable for a philosophical library. Humorous plates are in general to be avoided. The humor will be sure to pall upon you and your friends. Designers are often called upon to do things against their best judgment. One designer was asked by a patron of considerable *avoir-dupois* to include in the plate he had ordered the representation of an elephant, as that was the nickname by which he was known among his friends. Another wanted "a girl, with sandals on, standing by the sea, over which the moonlight was streaming; bulrushes or something in the foreground. And," he added, "give me plenty of moonlight."

Portrait plates are not at all common. Most of those that have been made date from the latter half of the nineteenth century. Dürer's friend, Bilibald Pirkheimer, is known to have had a plate of this kind which he pasted on the back covers of his books. Good old Bishop John Hacket, of Lichfield, presented a number of books to Trinity College, Cambridge, in each of which was pasted his portrait and the motto "Serve God and be cheerful."

The tendency to overload a plate with details with a view to suggesting the proclivities of the owner is to be decried. As Mr. Charles Dexter Allen says, "One sometimes sees a plate that has so much of the life-history of the owner within its small compass that at a glance it is

evident to all that he glories in golf, has a regard for roses, rides a wheel, esteems Omar Khayyam very highly, reads Scott and Lowell, can quote Shakespeare, has been to Switzerland, collects butterflies, and lives in New Jersey."

## THE CLUB OF ODD VOLUMES

BY PERCIVAL MERRITT

In the early winter of the year 1886, several book-lovers and book-collectors in Boston, who felt that there were undoubtedly a number of men of similar tastes and pursuits in the community, sent out a circular letter proposing the organization of a club composed of those with interests kindred to their own. Responses in favor of such an association were received from twenty men, eighteen of whom met at Young's Hotel on the 29th of January, 1887, and proceeded, truly and well, to lay the foundations of "The Club of Odd Volumes."

At this first meeting, executive officers were chosen, a committee was appointed to draft the constitution and by-laws, and the questions of the name of the club and the number of its members discussed. At the second meeting a month later, the organization was completed by the adoption of a constitution and by-laws, the name of "The Club of Odd Volumes" was agreed upon, and the limit of membership placed at thirty-one, following the example of the famous Roxburghe Club at its inception. In the first article of the constitution the Club declared its profession of faith in these words: "The objects shall be to promote an interest in, and a love for whatever will tend to make literature attractive as given in the form of printed and illustrated volumes, to mutually assist in making researches and collections of first and rare editions,

and to promote elegance in the production of Odd Volumes."

A year later, following a revision and amplification of the by-laws, the purposes of the Club were set forth in a briefer but more comprehensive form: "Its objects shall be, the promotion of Literary and Artistic Tastes, the Study of the Arts as applied to Booke-making, the establishment and maintenance of a Reference Library, and Exhibits of a special or instructive character." Under the revised by-laws the membership limit was raised to fifty-one, including both resident and non-resident members, and the limit for honorary membership was established at five.

In April, 1890, the Club was incorporated, and its principles were again annunciated, and more broadly stated, in its revised constitution, following substantially the wording of its application for incorporation: "This Club is formed for the purpose of promoting literary and artistic tastes, establishing and maintaining a place for social meetings and a reference library, providing occasional exhibits of a special and instructive character, and publishing rare prints and books relating to historical and literary matters." The candidates for membership were required to be "men sincerely interested in the objects named." Here its principles and aspirations are clearly defined, and with these avowed purposes it has pursued its course for the succeeding twenty-five years. It will be considered presently how far its faith has been made manifest in its works; first taking a brief glance at the general history of the Club.



The example of the Grolier Club, established in 1884, was undoubtedly present in the minds of the founders of The Club of Odd Volumes, but the real prototype of the Club was in all probability The Sette of Odd Volumes of London, founded in 1878 by Bernard Quaritch and several of his associates. Curiously enough the very rare first publication of the Club, a little pamphlet containing the constitution and by-laws together with a list of the members—undated but probably issued in the spring of 1887 and now to be found in the collections of only a few members of the Club—bears on its title-page and on the cover the words "Ye Sette of Odd Volumes, Boston," although the preamble to the constitution states that "the title of this association shall be The Club of Odd Volumes."

At the regular meeting of the Club in October, 1887, a letter was read bearing congratulations and good wishes from a member of the London "Sette," the president of the preceding year. He forwarded also one or two publications of the "Sette," and stated that he "should esteem it a favor to become one of us." Accordingly at the next monthly meeting he was elected as the first honorary member of the Club, and his name is still carried on its rolls. Twenty-four years later another member of the "Sette," also the president of the previous year, was added to the honorary list. Between the periods of these two elections members of each Club have been both formally and informally entertained by members of the other, publications have been exchanged, and friendly

messages interchanged by letter or by cable on occasions of special celebrations.

The meetings of the Club during its first year were held either at a hotel, or in the Library of the Boston Art Club, or at the home of some member when an opportunity was afforded of inspecting the collection of the host of the evening. During the autumn of 1887, however, the idea was agitated of securing rooms where Club meetings and exhibitions might be held. As a result of this suggestion rooms were secured at 125 Tremont Street, and the December meeting of the Club was held in its own quarters. During the next two years the meetings took place either in the Club rooms or at the houses of members. Then the question of securing more satisfactory accommodations was raised, with the result that the meeting of October, 1890, was held in new rooms of the Club at 237 Boylston Street. Here it remained for about a year and then removed during the summer of 1891 to 5 Somerset Street, where the second exhibition of the Club and the first under its own roof was held. After a year's experience in its third set of rooms, finding that the attendance at the monthly meetings was very small, it was proposed that the rooms should be given up, and that the meetings should be held at a hotel where a dinner could be served. In accordance with this suggestion the Somerset Street rooms were permanently abandoned, although a year later a small room was secured at 61 Court Street simply for the storage of the Club books and furniture and as a place for occasional committee meetings. The regular meeting in

March, 1893, was then held at a hotel, and it is recorded that the new plan of a monthly dinner was "generally commended." Here was a reversion to the prototype, as the London "Sette" from its inception has held its formal meetings around a dinner table.

For the next seventeen years the Club remained simply a dinner club, so far as its social activities were concerned, and during this period its regular monthly meetings were held either at a hotel or at some social club. Then also the custom arose of having for the central feature of the evening the reading of papers on topics connected with book-collecting, book-making, or some purely literary subject. For this purpose either Club members were drawn upon, or guests invited, who were specially qualified to speak upon some topic allied to the varied interests of the members. But eventually, during the season of 1909-10, there became evident a desire on the part of a large number of the members of the Club to have a house of their own where meetings should be held, the reference library rendered accessible, thus facilitating an increase both in its size and use, and opportunity afforded for more frequent exhibitions. With these objects in view a small house, for the sole use of the Club, was secured at 50 Mt. Vernon Street, where it is now acceptably and permanently located.

The regular meeting for March, 1910, was the first to be held in the new quarters, and this was followed by two reception days when the house was thrown open for inspection by friends of the members. The central feature

of the eight regular monthly meetings is still the reading of a paper, often followed by a general discussion, after which the social side of the Club finds opportunity for its development around a supper table. During the season there is an informal gathering on Thursday afternoons, when tea is served, and on Saturdays a lunch is served for any members who may desire to participate.

The Club library has shown a constant growth, although its possible size is somewhat restricted by the rather limited space available for books. Still it provides a fairly satisfactory, even if at present a rather elementary, collection of reference books on topics connected with book and print collecting and the art of printing.

The limit of membership has been increased to sixty-one for resident, and twenty for non-resident members. The various learned professions, finance, and business in its varied forms have all contributed their representatives to this compact and somewhat unique social club. Unique from the standpoint of its members being linked together by one common interest, that of the collector and book-lover, though the manifestations of their tastes may be, as they should be, heterogeneous. Each member with a separate hobby though tolerant of the particular form of weakness of every other member; the very heterogeneity producing homogeneity; the social organization brought about by the interests of avocations and not of vocations.

Thus far in its history it will be seen that the Club has, in certain respects, lived up to its profession of faith as set forth in the constitution of 1890. It now remains



to consider how far this has also been made manifest with regard to exhibits of an "instructive character" and the publication of "books relating to historical and literary matters."

As soon as the Club was fairly launched and well under way the question of an exhibition was brought before it. As the result of its deliberations the first exhibition to be given by the Club was held in the Gallery of the Boston Art Club in March, 1889. The catalogue contained some five hundred and eighty titles, including books, extra illustrated works, bindings, autographs, etchings, and engravings. In April, 1892, the second exhibition was held in the Somerset Street club rooms, and consisted entirely of mezzotint portraits, comprising works of the best English mezzotinters, and representing a variety of subjects both American and English.

The tenth anniversary of the founding of the Club was commemorated by an exhibition in February, 1897, which was given at the Boston Art Club. A wider range of subjects was covered than in the two previous exhibitions: books relating to early New England history, first editions of English and American authors, manuscripts, modern bindings, and "Royal" bindings, New England Primers and school books, autographs, book-plates, and prints. In the following year the largest exhibition which has ever been given by the Club was held at the Boston Art Museum, April 25 to June 5, 1898, consisting entirely of book-plates and super-libros. Over two thousand plates were shown with the aim of affording "an opportunity of



tracing the artistic development of the book-plate, from its rude beginnings . . . . to the elegant works of the famous masters of the present day." It may be said here that the material for this and all other exhibitions which have been given by the Club has been drawn substantially, if not entirely, from the collections of its members.

After a quiescent period covering nearly a dozen years, the facilities of the Mt. Vernon Street house, combined with other influences, gave a new impetus to the subject of exhibitions. A certain limitation was experienced there by reason of the rather small exhibition rooms, but there was also a corresponding gain, since careful elimination must be made of the matter available, with the result that a residuum of the rarest and best specimens only would be left.

Thus in the spring of 1911 there was exhibited a collection of prints, maps, broadsides, newspapers, and autographs all appertaining to Boston during the period of the Revolution. In December of the same year first editions of famous books published in England in the eighteenth century were shown. In 1912 an exhibition of Waltoniana was given, which included the first five editions of *The Compleat Angler*. Mezzotints by English engravers from 1662 to 1827 were exhibited in 1913, comprising specimens of the work of engravers from Prince Rupert to Samuel Cousins. And, finally, in 1914, the history of the Boston stage from 1791 to 1825 was illustrated by an exhibition of prints, play-bills, advertisements, and autograph letters.

With regard to publications, the Club proceeded rather cautiously in the first three years of its existence. During this period its output consisted of the rare little pamphlet, already referred to, containing the constitution and a list of members; the revised constitution of 1888, also with a list of officers and members; and an exhibition catalogue. An engraved portrait of the Provincial Governor, Sir Francis Bernard, was also issued. But in 1890, after much deliberation, it was decided to publish in the name of the Club, but under the guaranty of some of its members, a catalogue of the collection of prints and original sketches by George Cruikshank which had been formed by the late John B. Gough. In this volume some twenty-eight of the sketches were reproduced by photogravure. The next publications were two volumes of Court Memoirs of the time of Louis XV, translated from the French of Imbert de Saint-Amand, in which a slight attempt at illustration in color was made. Then the antiquarian tastes of the members were reflected in five volumes of *Early American Poetry*, reproducing a number of little-known poems, interesting rather by reason of the extreme rarity of the originals, or by the author's reputation in other fields of activity, than from any inherent value in themselves. The publication of these volumes extended over a period of some five years.<sup>1</sup> Following the poetical series came a facsimile reproduction of Morton's *New-Englands Memoriall* and a valuable set of books on *Early*

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<sup>1</sup> The titles and sub-titles of these volumes, as well as a detailed description of all other publications, may be found in the accompanying bibliography.

*Boston Booksellers*, *Early Schools and School-Books of New England*, and *The Early Massachusetts Press*. The three books last enumerated, by reason of the subjects of which they treat, appear to be the most generally sought after of all the Club publications. At intervals, while the larger publishing activities were going on, certain minor publications of a more ephemeral character were made, whenever it was deemed desirable to perpetuate in print some of the papers which were read before the Club at its regular meetings.

From the appearance of the first volume of *Early American Poetry* through the *Early Massachusetts Press* all books, with only a few exceptions, were issued in a uniform style of binding and with a marked general resemblance in their format. Up to 1906, and in three instances after that year, all books, with the exception of the *Year-book* for 1904, were printed by the University Press of Cambridge. By this time, however, there had come to be an increasing desire to have the Club publications representative of the best work of various presses, both in this country and in England. It seemed advisable that more stress should be laid on typographical work, and that the form and style of the books should bear some correlation to their subjects. And it was felt that a dilettante organization of book-lovers and book-collectors should endeavor to manifest in its publications its desire to attain a high standard of excellence, and to set forth its own ideals as far as possible. Certain limitations have been experienced here also, by reason of the comparatively small

membership, rendering it impracticable to combine with artistic press-work purely artistic results in the way of illustrations. It is to be regretted that so little of the work of modern engravers, etchers, and wood-cutters has been displayed in its publications, but this lack is due to necessity and not to a disregard of that side of book-making.

In pursuance of this desire the Club has availed itself, in this country, of the services of Daniel Berkeley Updike of the Merrymount Press, of its fellow-member Bruce Rogers, and of the Riverside Press of Cambridge. In England it has had the co-operation of Mr. Cobden-Sanderson at the Doves Press, and Mr. C. R. Ashbee at the Essex House Press. Its later publications in consequence exhibit a diversity instead of uniformity, and originality in treatment instead of conventionality. The first book of this character was issued from the Merrymount Press: the *Historie of the Life and Death of Sir William Kirkaldy of Grange*. Here the wood-cutter's art was combined with the art of the typographer, and special attention was paid to making the book suggestive of the period of the scenes which were therein portrayed.

A series of monographs on famous printers and presses followed, of which the most important is undoubtedly the account of Isaiah Thomas, considered from the viewpoint of printer, author, and collector. Its value is enhanced by an elaborate bibliography of all books with the imprint of Thomas, both the Boston and Worcester publications, compiled by Charles L. Nichols of Worcester. In the



same series a history of the Essex House Press, by its founder Mr. Ashbee, furnished a complete bibliography of the works issued by the press, and was illustrated by some two hundred blocks and cuts (printed from the original blocks) which had been employed in its various books.

A purely literary publication, *Notes from a Country Library*, varied the Printer series, while the latest issue was a typographical reproduction of a very scarce item, *A Political Romance*, 1759, the first printed manifestation of the peculiar humour of Laurence Sterne, antedating by a year the appearance of *Tristram Shandy*.

Beginning in 1911, a yearbook has been published annually, on typographical lines determined by Mr. Rogers. These books, in addition to the constitution, by-laws, and membership lists, contain a complete bibliography of publications, and each furnishes a brief account of the Club's activities for the preceding year. In a general way the publications may be said to group themselves into historical and antiquarian books, collections of addresses at meetings, the study of printers and printing, and purely literary works, together with yearbooks and exhibition catalogues. With but few exceptions they represent the work of some member of the Club, either as author or editor.

Here, then, is the history of the Club, of its aims and results, of its desires and accomplishments. Notwithstanding the compassionate, or even half-contemptuous tolerance with which book-collectors or book-clubs may be regarded in the community of which they form a part,



it may fairly be claimed that they make a not unimportant contribution to the development of a regard for the best ideals in literature and the printing arts. Even a small body of men to whom printing is something more than the mere transference of the written word to the printed page can by their example in private publications give some impetus to the elevation of standards of printing in general. The reaction of such example may be experienced even in ordinary mercantile work. The presentation of purely commercial subject-matter can commend itself to consideration by the form as well as by the substance of such presentation, and attention paid to details in this respect augurs well for an equally careful attention being paid to larger matters. Current or even ephemeral literature may be issued in such manner that it will afford satisfaction to the eye as well as stimulus or pleasure to the mind. We study today the book-making of the past, profit by its example when excellent, or learn to avoid its mistakes and shortcomings. Long after the activities of a publishing club may have ceased, its output, if artistically good and representative of the best typographical work of the period during which it flourished, will have its value for the student of printing in the future, and for the practical printer as well.

A few years ago in the exhibition rooms of the South Kensington Museum there were shown a large number of specimens of the art of printing, both ancient and modern. Several cases were devoted to the display of the best work of English and American presses of the present day.

Among the two or three books chosen to represent the Doves Press was a copy of *William Caxton*, printed for The Club of Odd Volumes of Boston, a visible witness to the fact that the pursuit of an ideal by the Club was not without both result and appreciation.

## PUBLICATIONS

1887

1. Ye Sette | of | Odd Volumes, | Boston. | Constitution and by-laws.

4 $\frac{1}{2}$  by 5 $\frac{7}{8}$  inches, pp. 8, paper covers.

Contains a list of members. No date. [1887.]

1888

2. The constitv- | tion & by-lawes | of The Clvb of Odd | Vol-  
vmes, together with the | names of its diuers mem- | bers & a preface  
to the louing readers. | [*Seal*] | Boston, | imprinted for the Clvb  
by Iohn VWilson & Son Cambridge. | Anno 1888.

6 by 7 $\frac{1}{2}$  inches, pp. (6)+34, paper covers.

250 copies printed from type.

1889

3. Portrait of Sir Francis Bernard [*Governor of Massachusetts*,  
1760-69] Engraved by J. A. J. Wilcox from the painting in posses-  
sion of the family for The Club of Odd Volumes, Boston, Mass.

Plate 10 by 6 $\frac{3}{4}$  inches, portrait 4 $\frac{1}{2}$  by 3 $\frac{3}{8}$  inches, Club stamp.

51 unlettered, 100 lettered copies on India paper. 1889.

4. The | first annual exhibition | of The | Club of Odd Volumes  
| at the | Boston Art Club | March 12-15, 1889 | [*Seal*] | Chas. F.  
Libbie, Jr., printer | Hayward Place [*Boston*, 1889]

6 by 9 $\frac{1}{2}$  inches, pp. 78, paper covers.

100 copies on large paper. The number of entries was 580.

## 1890

5. The | works of George Cruikshank | in | oil, water colors, original drawings, etchings, | woodcuts, lithographs, and glyphographs | collected by | John B. Gough | with a facsimile of the catalogue and twenty eight original | drawings reproduced by photogravure | [*Seal*] | Boston | The Club of Odd Volumes | 1890

9 $\frac{3}{4}$  by 12 inches, 56 leaves, printed on one side only, 28 plates, issued in boards.

125 copies on plate paper, 10 on Japanese vellum paper. University Press, Cambridge.

## 1892

6. Club of Odd Volumes | Catalogue of an exhi- | bition of mezzotinto | portraits contributed | by the Club and its members | [*Seal*] | exhibited at the Club rooms | 5 Somerset street, Boston | April 6 to April 20, 1892.

4 $\frac{3}{8}$  by 6 $\frac{7}{8}$  inches, pp. 22, paper covers.

100 entries. University Press, Cambridge.

7. The women | of the | court of Louis XV. | Translated from the French | of | Imbert de Saint-Amand | [*Seal*] | Boston | The Club of Odd Volumes | 1892

8 by 10 $\frac{1}{4}$  inches, pp. 7+304, 4 plates, issued in boards, arms in gilt on front cover.

150 copies on Holland hand-made paper. University Press, Cambridge.

## 1893

8. The | last years of Louis XV. | Translated from the French | of | Imbert de Saint-Amand | [*Seal*] | Boston | The Club of Odd Volumes | 1893

8 by 10 $\frac{1}{4}$  inches, pp. 7+236, 4 plates, issued in boards, arms in gilt on front cover.

150 copies on Holland hand-made paper. University Press, Cambridge.

\* The plates in these two volumes were printed by Goupil & Co. of Paris for the Club.

## 1894

9. I. | Early American poetry | New-England's crisis | By | Benjamin Tompson | [Seal] | Boston | The Club of Odd Volumes | 1894

From the original in the Boston Athenaeum. Pp. 28, one unnumbered leaf, 5-31. University Press, Cambridge.

∴ The series of *Early American Poetry* comprises five volumes, each with an Introduction by James F. Hunnewell, 6 $\frac{3}{4}$  by 8 $\frac{1}{2}$  inches, hand-made paper, bound in half dark roan, blue paper sides with gilt seal of the Club. Of each volume one hundred numbered copies were printed.

## 1895

10. II. | Early American poetry | New-England | or | a briefe enarration of the ayre, earth, | water, fish and fowles of that country, | with | a description of the natures, orders, habits | and religion of the natiues; | in Latine and English verse | Sat brevè, si sat benè | [Seal] | Boston | The Club of Odd Volumes | 1895

By Rev. William Morrell. Printed by process plates from an original in the British Museum. Pp. 7+(8)+24+2. University Press, Cambridge.

## 1896

11. III. | Early American poetry | A poem and an elegy | by | Cotton Mather | [Seal] | Boston | The Club of Odd Volumes | 1896

A poem dedicated to the memory of the Reverend and excellent Mr. Urian Oakes, the late pastor to Christ's flock, and Praesident of Harvard-Colledge, in Cambridge, who was gathered to his people on 25<sup>d</sup> 5<sup>mo</sup> 1681. in the fifty'th year of his age [seven lines] Boston in New-England, printed for John Ratcliff. 1682.

An elegy on the much-to-be-deplored death of that never-to-be-forgotten person, the Reverend Mr. Nathanael Collins; who after he had been many years a faithful pastor to the church at Middletown of Connecticut in New-England, about the forty-third year of his age expired: on 28th. 10. moneth 1684 [four lines]



Boston in New-England printed by Richard Pierce for Obadiab Gill. Anno Christi 1685

From the unique copies in the library of Brown University, Providence. Pp. 13+(4)+16+(6)+20. With two facsimile title-pages. University Press, Cambridge

12. IV. | Early American poetry | Elegies and epitaphs | 1677-1717 [*Seal*] | Boston | The Club of Odd Volumes | 1896

Elegy on the Reverend Thomas Shepard, 1677. By the Reverend Urian Oakes.

Elegy on the Reverend John Wilson. From *Johannes in Eremo*, 1695

Elegy on seven young ministers. From *Vigilantius*, 1705

Elegy on Mr. Ezekiel Cheever. From *Corderius Americanus*, 1708

Latin epitaph on the Hon. Wait Winthrop. From *Hades look'd into*, 1717

The last three elegies and the Latin epitaph by the Rev. Cotton Mather. Pp. 16+(4)+16+(8)+(10)+(12)+(6). With five facsimile title-pages. University Press, Cambridge.

# 1897

13. The | Club of Odd Volumes | Tenth | anniversary exhibition | at the | Boston Art Club | February 17-24 | 1897

4 $\frac{3}{4}$  by 8 $\frac{3}{4}$  inches, pp. (4)+73, 3 plates (a very rare portrait of Washington, etc.), paper covers. A large public edition.

*The Same.* 50 copies on Japan paper, blue paper covers with the Club seal in gold, for members. University Press, Cambridge.

# 1898

14. V. | Early American poetry | The poems | of | Roger Wolcott, Esq. | 1725 | [*Seal*] | Boston | The Club of Odd Volumes | 1898

Poetical Meditations, being the improvement of some vacant hours, by Roger Wolcott, Esq. [*four lines*] New London, printed and sold by T. Green 1725.

Two copies printed on old paper; one, lettered A, presented to the Hon. Roger Wolcott, the other placed in the Club library. Pp. 14+(4)+79. University Press, Cambridge.



## 1898

15. Museum of Fine Arts. | Print department. | Catalogue | of a | loan exhibition of book-plates and super-libros | held by | The Club of Odd Volumes, | at the Museum of Fine Arts, | April 25th to June 5th, 1898. | [*six lines*] [*Seal*] | Boston: | Alfred Mudge & Son, printers, | 25 Franklin Street. | 1898.

6 by 9 inches, pp. xxviii+189, paper covers. Preliminary notice by S. R. Koehler. Introduction by Committee (by Charles Dexter Allen). Issued by the Museum of Fine Arts.

*The Same.* 61 numbered copies for members of the Club, uniform with the Poetry. Edition de luxe, printed on Japanese vellum, with 10 reproductions and 10 book-plates of members of the Club.

## 1900

16. Early Boston booksellers | 1642-1711 | By | George Emery Littlefield | [*Seal*] | Boston | The Club of Odd Volumes | 1900

6½ by 9½ inches, 15 facsimiles, pp. 256.

150 copies on hand-made paper; uniform with the Poetry. University Press, Cambridge.

17. Geoffrey Chaucer | A paper read by George Parker Winship at | a meeting of the Club of Odd Volumes of | Boston, Massachusetts, on the five | hundredth anniversary of | Chaucer's death | [*Seal*] | Boston | The Club of Odd Volumes | 1900

6½ by 8½ inches, pp. 34.

51 numbered copies for members and 5 lettered copies for the author; uniform with the Poetry. University Press, Cambridge.

## 1901

18. Boston from the ship house west end of the Navy Yard. Painted by W. J. Bennett. Engd. by W. J. Bennett [*about 1833*]. [*Seal*]

Plate 21½ by 27½ inches, view 16 by 24½ inches; on Japan paper. One of a re-issue of fifty-one copies in 1901.

∴ This plate is also lettered, at the foot, "Published by H. I. Megarey, New York. Entered according to the Act of Congress in the year 1833 by

H. I. Megarey in the Clerk's Office of the district court of the southern district of New York." Very few impressions seem to have been made, some (or all?) colored, and the plate remained in obscurity until bought and used as above by this Club.

19. A talk | on book-plates | A paper read by Charles Dexter Allen at a | meeting of The Club of Odd Volumes | of Boston, Massachusetts | [Seal] | Boston | The Club of Odd Volumes | 1901  
6½ by 8½ inches, pp. 41.

52 numbered copies for members, 3 lettered copies for the author; uniform with the Poetry. Read May 22, 1901. University Press, Cambridge.

### 1902

20. Triumphs of | early printing | A paper read at the annual meeting of The | Club of Odd Volumes, at the University | Club, Dec. 26, 1901, by the President | James Frothingham Hunnewell | [Seal] | Boston | The Club of Odd Volumes | 1902

6½ by 8½ inches, pp. 35.

52 numbered copies for members, 4 lettered copies for the author, 12 copies for libraries; uniform with the Poetry. Contains a list of publications of the Club. University Press, Cambridge.

### 1903

21. New-Englands | Memoriall | By | Nathaniel Morton | With an introduction by | Arthur Lord | [Seal] | Boston | The Club of Odd Volumes | 1903

7 by 9 inches, pp. (2)+21+(12)+198+(10).

Issued in boards, gray paper sides with title and seal of Club in gilt. 150 copies on hand-made paper. University Press, Cambridge.

∴ Printed by process plates from copies in the possession of Frederick L. Gay and George E. Littlefield.

### 1904

22. Early | schools and school-books | of | New England | By | George Emery Littlefield | [Seal] | Boston, Massachusetts | The Club of Odd Volumes | 1904

6½ by 9½ inches, pp. (2)+354, 93 illustrations.

167 copies on hand-made paper; uniform with the Poetry. University Press, Cambridge.

23. The | Club of Odd Volumes | of Boston | Constitution and by-laws with a | list of the officers and members | April 1904  
5 by 8½ inches, pp. 4+33, issued in blue paper boards, title on label on front cover.

200 copies on hand-made paper. The Merrymount Press, Boston.

∴ Also contains a complete list of Club publications.

24. Christian Remick | an early Boston artist | A paper read by | Henry Winchester Cunningham | at a meeting of The Club of Odd Volumes | of Boston, Massachusetts, | February 24, 1904 | [Seal] | Boston | The Club of Odd Volumes | 1904

6½ by 8½ inches, pp. 28.

100 numbered copies; uniform with the Poetry. University Press, Cambridge.

### 1906

25. Historie of the life and death of | Sir William Kirkaldy | of Grange, Knight | wherein is declared his many wise designs and valiant ac- | tions, with a true relation of his heroic conduct in the Castle of | Edinburgh which he had the honour to defend for the Queen of Scots. | Now set forth from authentic sources by Harold Murdock | [*The Royal Arms of Scotland*] | Printed for The Club of Odd Volumes at Boston in | New England in the year of Our Lord, MDCCCCVI.

6½ by 10¼ inches, pp. xi+131.

7 illustrations of which 4 are cut on wood by M. Lamont Brown. The others are rendered by mechanical process from drawings after original plates. Issued in dark blue paper boards. Kirkaldy arms in gold on front cover.

114 copies printed from type on hand-made paper. The Merrymount Press, Boston.

### 1907

26. The early | Massachusetts press | 1638-1711 | By | George Emery Littlefield | In two volumes | Vol. I [-II] | [Seal] | Boston, Massachusetts | The Club of Odd Volumes | 1907

6½ by 9½ inches. Vol. I, pp. 12+269, 11 illustrations. Vol. II, pp. 8+100, 2 facsimile reproductions comprising 112 pages, 13 illustrations.

175 numbered copies; uniform with the Poetry. University Press, Cambridge.

27. Horace Walpole | printer | A paper read by Edward Percival | Merritt at a meeting of The Club | of Odd Volumes xvii April MCMVII | [*Seal*] | Boston: MCMVII

4½ by 7 inches, pp. 4+61, 4 photogravure illustrations. Issued in gray paper boards, printed label on back.

77 numbered copies printed on hand-made paper. The Riverside Press, Cambridge.

### 1908

28. Collectors | An address | read to the Club of Odd Volumes at its annual | meeting, Boston, December 18, 1907 | by the President | James Frothingham Hunnewell | [*Seal*] | Boston | The Club of Odd Volumes | 1908

6½ by 8½ inches, pp. 27+6.

102 copies printed on hand-made paper; uniform with the Poetry. University Press, Cambridge.

### 1909

29. The library of | Rameses | the Great | Boston | [*Seal*] | 1909  
5 by 7½ inches, pp. 43. Title-page and head piece engraved by Sidney L. Smith. Issued in dark gray paper boards. Title and device in gold on front cover. Club seal in gold on back cover. 87 copies printed on hand-made paper. University Press, Cambridge.

∴ A paper read by Charles L. Nichols at a meeting of The Club of Odd Volumes, April 15, 1908.

30. William Caxton | A paper read at a meeting of | The Club of Odd Volumes in | Boston Massachusetts U. S. A. | in January M.D.C.C.C.C.V.I.I.I. by | George Parker Winship | MDCCCXCIX

6½ by 9¼ inches, pp. 27. Issued in blue paper boards. Club seal in gold on front cover.

15 copies on vellum, 300 on paper, of which 54 copies, numbered 1-54, were for The Club of Odd Volumes. Printed by T. J. Cobden-Sanderson at The Doves Press, Hammersmith.

31. The private press: a study in | idealism. To which is added, a | bibliography of the Essex House | press.

7½ by 10 inches, pp. 87. Numerous illustrations used in various publications of the press printed from the original blocks. Issued in blue paper boards. Club seal on label on front cover.



2 copies on vellum, 125 on paper, 75 of which, numbered 1-75, were retained by the Club, the remainder to be supplied to regular subscribers to the Essex House publications. Essex House Press, The Norman Chapel, Broad Campden, Gloucestershire, 1909.

∴ This essay is in substance an address upon the work and ideals of the press which was delivered before The Club of Odd Volumes by C. R. Ashbee February 24, 1909, and was printed at the charges of the Club.

## 1911

32. The | Club of Odd Volumes | Year book for 1911 | [*Vignette of Club house*] | Boston | No. 50 Mt. Vernon Street | 1911

4 $\frac{1}{8}$  by 6 $\frac{1}{4}$  inches, pp. 2+56 issued in paper boards, paper label on back.

80 copies printed on hand-made paper. The Riverside Press, Cambridge.

33. An exhibition of | prints: maps: broadsides: | newspapers: autographs | appertaining to Boston | in Revolutionary times | [*Seal*] | at The Club of Odd Volumes | 50 Mt. Vernon Street Boston | from March 6 to March 11 | MDCCCXI

4 $\frac{3}{8}$  by 7 $\frac{1}{4}$  inches, pp. 21, paper covers.

100 copies printed on hand-made paper. The Riverside Press, Cambridge.

34. Notes | from | a country library | [*Seal*] | Boston | The Club of Odd Volumes | 1911

5 by 8 inches, pp. 6+100. Issued in figured paper boards, cloth back, with paper label.

82 copies printed on hand-made paper. The Riverside Press, Cambridge.

∴ A paper read by Harold Murdock at a meeting of The Club of Odd Volumes, November 18, 1908.

35. 1911 [*Seal*] | Exhibition | of | first editions | famous books published | in England in the XVIII | century together with | a few autographs | From the fourth to the ninth of December | The Club of Odd Volumes | 50 Mt. Vernon St. | Boston

4 $\frac{3}{8}$  by 7 $\frac{1}{4}$  inches, pp. 21, paper covers.

80 copies printed on hand-made paper. The Riverside Press, Cambridge.

## 1912

36. The | Club of Odd Volumes | Year book for 1912 | [*Vignette of Club house*] | Boston | No. 50 Mt. Vernon Street | 1912

4 $\frac{1}{8}$  by 6 $\frac{1}{4}$  inches. pp. 2+54 issued in paper boards, paper label on back.

80 copies printed on hand-made paper. The Riverside Press, Cambridge.



37. Isaiah Thomas | printer, writer & collector | A paper read April 12, 1911, before | The Club of Odd Volumes | by | Charles Lemuel Nichols | : | with a bibliography of the books | printed by Isaiah Thomas | [Seal] | printed for | The Club of Odd Volumes | Boston: 1912.

6 $\frac{1}{8}$  by 9 $\frac{3}{8}$  inches, pp. x+(2)+146. Issued in green paper boards, cloth back.

110 copies printed. The Merrymount Press, Boston.

38. A catalogue of an exhibition of | Waltoniana | consisting of various editions of "The Compleat Angler," Walton's "Lives," man- | uscripts, portraits, prints, medals, &c. | From the library of a member of | The Club of Odd Volumes | [*three lines*] | [Seal.] | Boston | The Club of Odd Volumes | 50 Mt. Vernon St. | April 23 to May 2, 1912

4 $\frac{3}{8}$  by 7 $\frac{1}{4}$  inches, pp. x+38, paper covers.

130 copies printed. The Merrymount Press, Boston.

### 1913

39. Club of Odd Volumes | 50 Mount Vernon Street | Boston | Exhibition of | mezzotints | by English engravers | 1662-1827 | [Seal] | February 10 to February 15, 1913 | open from 2 P.M. to 6 P.M.

4 $\frac{1}{2}$  by 8 inches, pp. 10, paper covers.

100 copies printed. E. O. Cockayne, Boston.

40. The | Club of Odd Volumes | Year book for 1913 | [*Vignette of Club house*] | Boston | No. 50 Mt. Vernon Street | 1913

4 $\frac{1}{8}$  by 6 $\frac{1}{4}$  inches, pp. 2+56 issued in paper boards, paper label on back.

80 copies printed on hand-made paper. The Riverside Press, Cambridge

### 1914

41. Club of Odd Volumes | 50 Mount Vernon Street | Boston | Exhibition | Prints, play-bills, advertisements, | and autograph letters to | illustrate the | history of the Boston stage | from 1791

to 1825 | from the collection of Mr. Robert Gould Shaw [Seal] | April 20 to April 25, 1914 | open from 2 P.M. to 6 P.M.

6½ by 9½ inches, pp. (42), paper covers.

150 copies printed. E. O. Cockayne, Boston.

42. The | Club of Odd Volumes | Year book for 1914 | [*Vignette of Club house*] | Boston | No. 50 Mt. Vernon Street | 1914

4½ by 6½ inches, pp. 2+56 issued in paper boards, paper label on back.

90 copies printed on hand-made paper. The Riverside Press, Cambridge.

43. A political romance | By | Laurence Sterne | [1759] | an exact reprint of the first edition | with an introduction by | Wilbur L. Cross | author of "The life and times of Laurence Sterne" | [Seal] | Boston | The Club of Odd Volumes | 1914

5 by 8½ inches, pp. (4)+xv+(3)+60+(2) Issued in blue paper boards, cloth back, with paper label.

125 copies printed. Bruce Rogers.

## 1915

44. The | Club of Odd Volumes | Year book for 1915 | [*Vignette of Club house*] | Boston | No. 50 Mt. Vernon Street | 1915

4½ by 6½ inches, pp. 2+58 issued in paper boards, paper label on back.

90 copies printed on hand-made paper. The Riverside Press, Cambridge

45. The Club of Odd Volumes | 50 Mount Vernon Street | Boston | Exhibition | of prints and play-bills to illustrate | the | history of the Boston Stage | (1825 to 1850) | from the collection of Mr. Robert Gould Shaw | [Seal] | May 3 to May 8 | 1915

6½ by 9½ inches, pp. 101, paper covers.

150 copies printed. E. O. Cockayne, Boston.

45

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46

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HENRY EDWARDS HUNTINGTON

## BOOK-COLLECTORS AS BENEFACTORS OF PUBLIC LIBRARIES

BY GEORGE WATSON COLE

THE title of this paper is to be taken in its broadest sense. By the term "book-collectors" is meant not only those who are widely known because of their collections of books; but bibliophiles, lovers of books as beautiful specimens of the art preservative of arts; dilettanti, followers of a single branch of knowledge as a matter of pleasure or amusement; scholars, versed in learning; and, in fact, all for whom books are necessities, as much so as air, sunlight, and fire, or as their food, shelter, and clothing. Nor is the title to be limited in its application to those who have by their beneficence donated their collections to libraries, for it is our intention to include all who have been conservators of literature and learning. And finally, the term "public libraries" is not to be restricted to the meaning usually attached to those words, but is to be extended so as to include all libraries, whether public or private, that are so liberally administered that any well-accredited scholar may gain access to their treasures for the purpose of pursuing his investigations.

It might appear from what has been already said that the subject has been so enlarged as to include anything relating to book-lovers or books. A moment's consideration, however, will convince anyone that the subject is of too great an extent to permit of its being

treated except in a restricted way; for neither time nor space permits the inclusion of more than a few notable or typical examples.

Until about the middle of the fifteenth century the production of books was both costly and laborious, and was chiefly confined to the monasteries of Europe and Asia, where alone learning was cultivated. Such being the case, we find this industry almost exclusively confined to those religious communities where the few who were proficient in the art of writing or copying were patiently and peacefully employed in this calling, while their personal needs were provided for by other members of the community less fitted either by ability, training, or inclination than they for the patient and exacting work of the scrivener. Hence it was, in the nature of things, that the first libraries were mainly confined to religious houses and were composed of such volumes as had been written in them or secured by exchange. These libraries, as may be supposed, were naturally restricted to a limited number of subjects. First and most prominent of all were works of a religious nature, such as the Bible, liturgies, psalters, commentaries, and the lives of saints and martyrs. These, as time progressed, were naturally supplemented by the history of the religious world as found in the writings of the church Fathers, accounts of the various Councils, and the annals of the monasteries themselves. In some cases this monotony, especially after the diffusion of learning consequent upon

the capture of Constantinople by the Turks in 1453, was broken by the addition of the writings of the Greek and Latin classical authors. To these institutions we are indeed indebted for the preservation of nearly all of the literature, scholastic, theological, devotional, hymnic, and classical, that has come down to us from the remote periods of the past.

The first library in England was that carried thither by St. Augustine in the year 596. As might be expected it contained but a few volumes, nine in number, and all of a religious character. They were the Holy Bible, in two volumes, the Psalter, the Gospels, another Psalter, another copy of the Gospels, the [Apocryphal] Lives of the Apostles, the Lives of the Martyrs, and an Exposition of the Gospels and Epistles. This continued to be the only library in England for about seventy years, when, by the arrival of Theodore of Tarsus, in 669, "an extensive library," as the annalist informs us, was added to it. Some volumes believed to have been added at that time are still to be seen at Canterbury.

As the monasteries were, in those early times, the training-schools for the clergy and the nurseries for the missions, they became the prototypes of our present-day colleges and universities as well as of the libraries, which naturally belong to such institutions of learning. By gradual changes these community libraries have, in a long course of years, developed into or engendered those designed for the use of the public in general. First

in the order of development came subscription or mercantile libraries and later, to use Carlyle's term, the "people's university" or the free public library of the present day; a library supported entirely at the expense of the public.

The history of book-collecting carries us back to a period before the invention of printing. The pursuit was then confined to a few wealthy scholars and lovers of learning, who by reason of their superior advantages were enabled to form libraries for their individual use. Most prominent among the Englishmen of this period was Richard d'Aungerville, better known as Richard de Bury, Bishop of Durham and the author of *Philobiblon*. De Bury deservedly takes the first rank among the early bibliophiles of England, for he was not only a scholar but also a great promoter of learning. At Oxford he founded a library in connection with Durham College, known for several generations as "d'Aungerville's Library." It was dispersed on the dissolution of the monasteries during the days of Edward VI., though a few of its volumes are still preserved in the library of Balliol College.

Book-collecting was naturally greatly encouraged by the invention of printing. Books which previously had been very costly, because of the expense and time necessary for their production and of their limited numbers, became more abundant and consequently less expensive.



At a later period a great incentive was given to book-collecting in England by the dissolution of the monasteries from 1536 to 1539. Then it was that a few men foreseeing the great loss to learning that was likely to ensue from the bigoted and indiscriminate destruction of the books and manuscripts of the monastic libraries strove with all their might to rescue as many of them as possible from complete annihilation. "Every lover of books," says Fletcher in his *English Book Collectors*, "must feel how greatly indebted he is to Archbishops Cranmer and Parker, the Earl of Arundel, Lord Lumley, Sir Robert Cotton, and other early collectors, for saving so many of the priceless manuscripts from the libraries of the suppressed monasteries and religious houses which, at the Reformation, intolerance, ignorance, and greed consigned to the hands of the tailor, the goldbeater, and the grocer. A large number of the treasures once to be found in these collections have been irrecoverably lost, but many a volume, now the pride of some great library, bears witness to the pious and successful exertions of these eminent men."

We are reminded by the last sentence that book-collecting has been a pursuit almost invariably followed by men. The long lists of bibliophiles of every period and of every country are singularly devoid of women's names. Women have themselves not only not been book-collectors, but, what is still worse, they have been prominent as discouragers of book-collecting and have,

too often, even proved to be the enemies of books. A prominent example of this latter class is that of Lady Balcarres, the grandmother of the late Earl of Crawford, one of the most famous of latter-day book-collectors. The Lindsays have always been renowned as bibliophiles and at the time of which we write possessed one of the best libraries in Scotland. This library remained at the family seat on the shores of the Firth of Forth until comparatively recent times. When Lady Balcarres left Fife to establish her residence at Edinburgh, during the absence of her son in the West Indies, she permitted the greater part of the library to be "literally thrown away and dispersed—torn up for grocers as useless trash. . . . Of the library collected by generations of Lindsays, all that now remains is a handful of a little over fifty volumes."

We gladly turn from a picture so harrowing to another, unfortunately, however, almost a solitary example in the annals of book-collecting, in which a woman appears as an enthusiastic bibliophile. Frances Richardson Curren early evinced a fondness for books and collected a large and valuable library. In 1852 it was estimated to contain about 20,000 volumes and was rich in the natural sciences, topography, antiquities, and history, besides containing a fair collection of the Greek and Latin classics. All the books were in choice condition and many of them were in fine bindings. Miss Curren, who possessed a scholar's as well as a collector's love of books, privately printed two catalogues of her library. Dibdin in his





HUBERT HOWE BANCROFT

*Bibliographical Tour*, which he dedicated to her, devotes ten pages to a description of the literary and artistic treasures of this remarkable library and gives four steel engravings representing the exterior and book rooms of Eshton Hall. So highly did he regard her that he refers to her as being "at the head of all female collectors in Europe."

The motives which actuate book-collectors in the choice of a subject upon which to exercise their talent are various, but may be divided broadly into two classes. The first, and perhaps the most useful, is that which impels authors, scholars, bibliographers, and others to form collections of books as working-tools of their calling; collections in which subject-matter takes precedence over form, in which a cheap edition, if unabridged, answers as good a purpose as a more elegant one. The size of working libraries depends upon the extent of the subjects in which their collectors may be interested and on their pecuniary ability to add to them.

An interesting example of a large library of this kind is that formed by Mr. Hubert Howe Bancroft to supply material for his extensive history of the Pacific States of North America. This library, consisting of about 50,000 books, pamphlets, newspapers, maps, atlases, engravings, and original or copied manuscripts, is now owned by the University of California, having been bought by the state in 1905 or 1906. In his interesting, though very discursive, *Literary Industries*, Mr. Bancroft tells us how,



when his bookselling and publishing house was preparing the *Hand-Book Almanac* for publication in 1860, it occurred to him to gather all the books, pamphlets, etc., in his stock and place them on shelves near where the work was going on. Similar works were then secured from the shelves of other San Francisco dealers. Later, during a trip to New York, Philadelphia, and Boston, he added to his collection by going through the second-hand stores and book-stalls of dealers in those cities. Those of London and Paris were, at a still later period, systematically examined for anything helping to enlarge the collection. From books and pamphlets the search was at length extended to manuscripts of the early Spanish missions in California. If the originals of these could not be secured copies were carefully made and these added to the collection. While this work was going on there were many of the old Spanish and English settlers still living in California; pioneers whose memories ran back to the early settlement of the country. These men were interviewed. Some were persuaded to write out their recollections, others were induced to dictate them to Mr. Bancroft's secretaries, and thus, piece by piece, was accumulated a mass of priceless material, which, had it not been for Mr. Bancroft's sagacious enterprise and foresight, would have forever been lost to history. From time to time, as occasion offered, many valuable books relating to his subject were secured at auction sales; notably from those of the Andrade-Maximilian, Squier, and Ramirez libraries.

The late Dr. Reuben Gold Thwaites, who was called upon, by the Regents of the University of California, in 1905, to examine this library with a view of ascertaining its condition and marketable value, reported that he found it "a practically unique collection . . . of the highest order of excellence, . . . a great storehouse of material for all of Spanish America," which will afford facilities for graduate work in American and Spanish-American history "unsurpassed elsewhere in the United States."

That Mr. Bancroft was enabled to collect a library of such great value to the historical student was due to his sagacity and practical common-sense, traits of which he has given evidence in the following words: "Book collecting to be worthy of esteem should have some definite object consistent with usefulness. Fine bindings or rare editions, while interesting, are of less importance than subject-matter. Without the latter, collections of books take rank with those of old china, furniture, or other relics gathered with no practical purpose in view." In another place he says: "A collection of books, like everything else, has its history and individuality. Particularly is this the case in regard to collections limited to a special subject, time, or territory. Such collections are the result of birth and growth; they are not found in the market for sale, ready made; there must have been sometime the engendering idea, followed by a long natural development."

Another group of libraries is brought together from a quite distinct class of motives: that group of libraries formed by bibliophiles and dilettanti to gratify their aesthetic tastes and the pleasure of possession. Books in such libraries are looked upon more as objects of elegance and curiosity than for their usefulness. In such a collection the substance upon which a book is printed or written, its format, beauty and clearness of type, elegance of binding, the quality and number of its illustrations or embellishments, its association interest, and a thousand and one other extraneous matters count for far more than its consideration purely as a work of literature. A collection brought together solely to exemplify such features is not a library but is rather a collection of materials appropriate to grace a bibliothecal museum.

The highest form of book-collecting is undoubtedly found where the collector combines excellence of literary quality with rarity and sumptuousness of form. The Grenville Collection, now in the British Museum, is one of the most notable of such libraries ever collected by a single individual.

The Right Honourable Thomas Grenville, after having for many years filled various important offices under the English government, retired in April, 1807, when a little over fifty years of age. In 1800 he had been made Chief Justice in Eyre to the South of the Trent, a sinecure office yielding him an annual income of £2,000. This office, of which he was the last incumbent,

he held until his death, December 17, 1846, at the advanced age of ninety-one years. After his retirement from active office he spent the remaining forty years of his life in the collection of the magnificent library that bears his name and which is one of the great glories of the British Museum. The fact that this library was principally purchased with the profits of the sinecure office which he held for so many years led him, as "a debt to duty," to bequeath it to the nation.

In his report on the accessions to the Museum for the year 1847 Sir Anthony Panizzi, the librarian, says: "With exception of the Collection of His Majesty George the Third, the Library of the British Museum has never received an accession so important in every respect as the Collection of the Right Honourable Thomas Grenville. . . . Formed and preserved with the exquisite taste of an accomplished bibliographer, with the learning of a profound and elegant scholar, and the splendid liberality of a gentleman in affluent circumstances, . . . this addition to the National Library places it in some respects above all libraries known, in others it leaves it inferior only to the Royal Library at Paris." Its volumes are perhaps as fully distinguished for the uniform beauty of their condition and the splendor of their bindings as for their great rarity.

In our own country the library collected by the late Elihu Dwight Church, now owned by Mr. Henry Edwards Huntington, is distinguished quite as fully for the admirable condition of its volumes as for their great rarity.



The library of the late Robert Hoe was likewise renowned for the rarity of its volumes and the elegance of their bindings. A due, even an excessive, regard for perfection of condition and beauty of bindings needs not therefore be inconsistent with the formation of a library brought together to illustrate some great period of history or literature, or to show the advance made in the arts or sciences.

In these days when the printing-press fairly spawns with books of every description, each year adding innumerable works in every field of knowledge to those of the past, the collector is compelled by the very mass of material at his disposal to limit his activities to a circumscribed field. Here in America, where our history runs back to but little over four hundred years, or to within a few years of the invention of printing, collectors are usually content to select some field in which the printed book forms almost the complete object of their search. Still, we have a few collectors of manuscripts. Prominent among these are Mr. William Keeney Bixby, of St. Louis, and the late Mr. J. Pierpont Morgan. Mr. Bixby's collection is, if we are correctly informed, restricted to subjects of American interest. He has from time to time published some of his most interesting and important manuscripts. Mr. Morgan's collection, more extensive in scope, embraces the original autograph manuscripts of many celebrated works of English and American literature, prominent among them being the



First Book of Milton's *Paradise Lost*, several of the Waverley Novels, *et cetera*. The manuscripts in the Bancroft collection, comprising 1,400 or 1,500 volumes, have already been referred to.

Of English collectors, John Forster, the biographer and literary adviser of Charles Dickens, so far took advantage of his confidential relations with the noted novelist that the most important manuscripts of that writer passed into his possession. They are now to be seen in the South Kensington Museum with the rest of Forster's library, which he bequeathed to the British nation.

Early specimens of printing, known as incunabula or cradle books, are very attractive to certain collectors. The term "incunabula," usually restricted to books printed in Europe down to and including the year 1500, with us has been extended to include those printed in the English and Spanish colonies in America for a period two hundred years later. The first Spanish press in America was set up in Mexico about 1541, almost identically a hundred years before the appearance of the first book printed in the English colonies, the *Bay Psalm Book*, published at Cambridge, Massachusetts, in 1640. The collector of Americana, if he is wise, never loses an opportunity of adding to his library any book or pamphlet printed in North or South America prior to and including the year 1700. Books falling under this description are by no means equally rare or valuable. Much depends upon

their character, condition, and the printer. Notwithstanding this the alert collector thinks twice before letting even a shabby copy pass beyond his reach.

Mr. Henry Stevens, in his *Recollections of Mr. James Lenox*, says that after an experience of some forty years in hunting for books, he had observed that the rarest works of Americana seldom appeared in the market more than once. William Carew Hazlitt, in his *Confessions of a Collector*, repeatedly mentions the titles of books of early English poetry and drama that came to his notice during a period of about the same length, but of which he had never seen second copies. John Hill Burton, on the contrary, in his *Book-Hunter* says: "It is a curious phenomenon in the old-book trade that rarities do not always remain rare; volumes seeming to multiply through some cryptogamic process, when we know perfectly that no additional copies are printed and thrown off. The fact is the rumor of scarcity, and value, and a hunt after them draws them from their hiding place."

An interesting example of a case in point came under our observation a few years ago. A young Pennsylvania school-teacher appeared one day at the store of a firm of dealers in rare books on Fifth Avenue with a copy of a very old *New England Primer* that he had picked up somewhere near his home. Being of limited means, but ambitious withal, he proposed, by disposing of this copy of the *Primer*, to secure enough money to take an advanced course of training in an eastern college. The firm interviewed one of its customers with such good

results that the school teacher soon went his way a happy man. This, like most eighteenth-century copies of the *New England Primer*, proved to be unique. Though edition after edition of this book was printed in the English colonies, particularly in Boston, during the eighteenth and early nineteenth centuries, and their sales ran into the hundreds of thousands, as shown by Paul Leicester Ford, so much were they thumbed and worn that many editions were, without doubt, totally destroyed and but occasional copies of others have survived, most of them in a very shabby condition.

The circumstances under which the Pennsylvania copy of the *Primer* changed hands and the price it brought having been heralded in the public press, the booksellers who effected the sale were for weeks overrun with letters from all parts of the country by owners of other *New England Primers* all eager to sell at fabulous prices. Of course most of these, from a collector's standpoint, were entirely worthless, but from among them a few were found of sufficient age to make them desirable. Enough of these were secured by Mr. Church so that, with those he already possessed, he became the happy possessor of seven of the eleven earliest known editions. None of the extant copies of *The New England Primer*, however, are of a sufficiently early date to entitle them to be classed as American incunabula.

Of this latter class of books, particularly of books printed in the English colonies in America, no library

probably possesses so large a collection as that of the Massachusetts Historical Society. Dr. Samuel A. Green in his *Early American Imprints*, a new edition of which is in preparation, has minutely described all that have come under his eye. The collection of the late Mr. Church contained many New England and New York imprints none of which are of greater value and rarity than one of his last acquisitions, a copy of the Massachusetts Laws printed at Cambridge, in 1648. Students of early Massachusetts history had for over a century known that such an edition was printed, but were quite unable to locate a copy. So exact and definite was their information respecting it that by putting together contemporary quotations and references they were almost able to reconstitute the volume, but every effort to trace a copy proved fruitless. The discovery of the one now in the Church-Huntington collection has an interesting history. A collector of music, near Cambridge, England, learning of a book in which some old music was bound, succeeded in securing it. From it he extracted the music for which he had bought the volume. The music itself being of more than usual interest, he retained the remnant of the old volume, in which he had found it, to show his friends, as the source from which he had procured the music. Most of those looking it over saw among the rejected matter a few pages of laws, but as the imprint was merely "Cambridge, 1648," gave the matter but little thought, supposing them to have been printed at Cambridge, England. At length someone more dis-



cerning than his fellows suggested that these leaves might be valuable. The attention of a London dealer being called to them, negotiations ensued which finally resulted in the volume being sent to New York where it soon passed into the possession of Mr. Church, by whom it was regarded as one of the most precious of his many treasures.

Of European incunabula, no library probably possesses so many as the British Museum, of which a catalogue is being issued under the able editorship of Mr. Alfred W. Pollard. There are several well-known collections in this country, that of the Philadelphia Public Library being one of the most important. The collection which General Rush Hawkins, of New York, spent many years in bringing together is especially rich and complete in its copies of first issues from the presses of the earliest European printers. This collection is now in a beautiful building in Providence, Rhode Island, that General Hawkins has erected as a memorial to his wife, Annmary Brown. Mr. Pollard, who was engaged in 1909 to come to this country and catalogue it, expressed great surprise at finding it so astonishingly rich and in the possession of so many books not to be found in the British Museum. It contains 150 books from the possible 238 presses set up in Europe before 1501. The late John Boyd Thacher, of Albany, also possessed a remarkably fine collection of incunabula.

Mr. Adolph Sutro, of San Francisco, in a letter, dated September 5, 1895, offering a site for the Affiliated



Colleges of the University of California, expressed his intention of founding a large reference library adjoining it in the city of San Francisco. Unfortunately he died before carrying his designs into effect. He had for several years previously been extensively engaged in buying books and had accumulated probably the largest library ever collected by any single individual. His own estimate, which has been confirmed by his private secretary, placed the number of volumes at about 300,000. Of these but about one-third now remain, the rest having been destroyed in the fire of 1906 which followed the San Francisco earthquake. This library contained a great number of incunabula, perhaps one of the largest collections in private hands, it being estimated by Mr. Sutro himself to contain over 4,000 volumes. Those from European presses were acquired in the purchase of the library of the monastery of Buxheim, which was secured *en bloc*. To these he added the duplicates of the Royal Library of Munich. To Mr. Sutro's estimate should no doubt be added a considerable number of early Mexican imprints, for he made extensive purchases of books in that country, at one time bringing away two closely-packed carloads. A greater part of the Mexican books escaped the fire, being stored in a block on Montgomery Street. The European incunabula, deposited with the most valuable portion of the collection in a building on Battery Street, were unfortunately burned. The remains of this immense collection has recently been presented by the heirs of the Sutro estate to the state of





ADOLPH SUTRO

California with the provision that it shall remain in San Francisco. Mr. Sutro was a profound student of his fellow-men and thoroughly understood the subjection of the human will to the hypnotic influence of gold. When searching for books he always carried about with him a generous supply of it, and, if negotiations for purchase flagged, broke down all opposition to a consummation of the transfer by a free display of the alluring metal.

It has been the ambition of some collectors to bring together the works of a single author, in all their various editions. A notable example of a collection of this character is the Cervantes library, now in the British Museum. It is certainly the finest library of its kind outside of Spain, and perhaps the finest in the world. It was brought together by Henry Spencer Ashbee and was, together with his other books, consisting of over 15,000 volumes, bequeathed by him to the English national library. His *Iconography of Don Quixote*, the fruit of many years' labor, was published by the Bibliographical Society of London in 1895.

Another example of a collection of this kind is that of the different editions of Petrarch formed by Domenico de Rossetti and given by him to the Town Library of Trieste. His library contained about 7,000 volumes, among them being 772 of Petrarch's works, 123 of the works of Pope Pius II. (Aeneas Sylvius Piccolomini, author, and benefactor of the Vatican Library), and 750 volumes illustrative of the works of those authors, or

1,645 volumes in all. The portion relating to Petrarch was, on the whole, unrivaled at that time. It was Rossetti's ambition to collect every known edition of Petrarch as it has later been that of the custodians of the collection to add to it everything that escaped him or has since appeared, so that it may ultimately contain everything by or relating to that famous author.

Some bibliophiles are satisfied to restrict their collecting to first editions. It is certainly interesting to see the work of an author as it left his hands and in the form in which he first saw it in print. But we are disposed to question the advisability of limiting collecting to *first* editions. Authors, as is well known, are seldom satisfied to let the creations of their brains go down to posterity as they originally see the light. This being the case, it would certainly seem more reasonable to collect the last edition with which an author had to do than the first, or, better still, to collect all the editions which appeared under his personal supervision. It is seldom that the public is admitted to an author's confidence so far as to be made acquainted with the circumstances attending the original conception of a work and the progressive steps of its growth until it finally appears in printed form.

In lieu of such confidences, there are occasional instances in which we are able to trace changes in the form and character of a work by a critical comparison of the various editions printed during its author's lifetime. Milton's *Paradise Lost*, as it first appeared, was



divided into ten instead of twelve books. Published at a time of great political agitation and literary stagnation, it sold slowly and its publisher, in order to dispose of his stock in hand, printed no fewer than six different title-pages and several pages of prefatory matter before he was able to dispose of the last copy. The second edition was divided into twelve books, a few lines being altered or added at the proper places to effect the necessary transformation.

The first edition of Bunyan's *Pilgrim's Progress* fell so far short of its author's designs that he made extensive additions to it in the second and third editions. John Stuart Mill in his interesting *Autobiography* informs us that his *Principles of Political Economy* was twice completely recast and rewritten before assuming its final form. The first edition therefore may be, doubtless is, a curiosity; but justice to the author requires that the collector of the first editions of Mill's work should at least have this work as it last left his pen. If, therefore, the collector is determined to confine himself to a single edition, he should, in our judgment, select the last that appeared during its author's lifetime—the last with his final emendations, alterations, and additions.

Editions whether the first, the last, or all that were published during the lifetime of the author are not necessarily the best. By this term we mean the best textually—the best annotated or variorum edition—quite a different thing from the most luxurious edition though they may be concurrent. The former of course

appeals to the scholarly collector; the latter to one controlled chiefly by his artistic tastes.

Just here we approach the supreme crux of English literature—the purification of the Shakespearian text. Numerous able scholars, beginning with Nicholas Rowe, have been at work for over two hundred years to evolve a satisfactory text of the plays of Shakespeare from the Quartos and Folios which appeared during and after the life of the great dramatist, and yet we still have “no absolutely authoritative text.” This task has been rendered extremely difficult from the fact that none of the contemporaneous editions were issued by Shakespeare himself or with his sanction and that they were carelessly and surreptitiously printed with little or no supervision. The Cambridge Edition (1863–66), edited by William George Clark, John Glover, and William Aldis Wright, was “the great event of the nineteenth century” in this field of scholarship and their “text is taken as the basis of most of the popular editions, whose name is legion.” Our great American Shakespearian scholar, Dr. Horace Howard Furness, in his monumental Variorum Edition sometimes follows the text of the Folios, sometimes that of the Cambridge Edition. An able writer upon *Shakespeare and His Critics*, Professor Charles Frederick Johnson, speaking of this failure to establish an authoritative text acceptable to all Shakespearian scholars, says: “There is, however, no absolutely authoritative text, nor is it likely that there ever will be one, unless a committee of the leading scholars of England, Germany, and America

were formed to deliberate, exchange views, and vote on all disputed points. It is not likely that such a body will ever be formed; and, even if it should be, the results of the labors of the revisers of the English Bible give no surety that the decision of the majority would be acceptable to the great body of the lovers of Shakespeare." The collector of early English literature is therefore placed in a peculiar position. As a collector of first and early editions of Shakespeare he must secure all the Quartos possible, say down to 1709, and the four Folios with their variants. To these, if he does not wish to incumber his collection with a vast mass of Shakespearian literature—an extensive library in itself—he is bound to add some good critical edition with the best available text, presumably the Cambridge Edition.

Few, we are inclined to believe, will be willing to confess that they do not like best an edition of a work in which the text is embellished and enriched with appropriate and artistic illustrations. It is not surprising, therefore, that there are numerous collectors who confine their energies to amassing illustrated books, particularly those embellished by famous artists, or extra-illustrated books, both of which have their devotees. A collection of books illustrative of the history of engraving in its various forms, or of book-illustration as a special form of art, is not only interesting but highly instructive.

Those works of Albrecht Dürer that appeared engraved upon wood take on added interest when we consider

that they were executed four hundred years ago and that the results were attained by cutting on the side of the block instead of on its end as now. Coming down to the early years of the last century and examining the work of Thomas Bewick, the restorer of wood engraving in England, we find an entire change of method. Bewick was the first wood engraver to make use of the end of a block instead of its side—to engrave instead of carve. He, also, was the inventor of the white line, formed by cutting away the wood instead of leaving it in relief, by which he secured a delicacy of result not met with previous to his day and unattained by any of his followers.

The works of the masters of caricature and of the grotesque have always been favorites with certain collectors. No artist of this class probably ever enjoyed a longer period of activity and enjoyed such success as George Cruikshank, whose illustrations of the Grimm Brother's *Fairy Stories* mark the zenith of his powers, though he continued to produce good work for a full half-century longer. He illustrated numerous other books, among them Dickens' *Oliver Twist*, which, in his overmastering conceit, occasioned him to make the audacious claim that he had given Dickens the entire idea of that work or at least the best ideas contained in it. That Dickens wrote the story from Cruikshank's illustrations or even followed his suggestions no one ever seriously believed, notwithstanding the vehemence of Cruikshank's claims to the contrary.



There is, however, a notable as well as an exceptional case in which the artist may truly be said to have been the author of his books, in which the illustrations were furnished to have the text written to correspond to them. We refer, of course, to William Rowlandson, the English caricaturist, who during the early part of the last century executed a series of illustrations which were given to William Combe, who wrote the accompanying verses. This unusual collaboration resulted in the production of *Dr. Syntax's Tour in Search of the Picturesque*. The work was issued in parts and attained such popularity that Rowlandson and Combe together produced several other works, two of which continued the *Tours* of Dr. Syntax until that remarkable character's death. The success of this collaboration led to many imitations some of which in style and execution are difficult to distinguish from Rowlandson's own work.

Much more might be said of various other interesting phases of collecting but time and space preclude our giving them further attention. It is entertaining and instructive to note the different methods employed by collectors in obtaining their books. John Hill Burton in his *Book-Hunter* tersely divides book-collectors into "private prowlers and auction-hunters." Time was when the private prowler rummaged the book-stalls and often picked up nuggets, at what now seems ridiculously low prices, but which have since become priceless possessions. Who would not now, in the light of present



knowledge, enjoy the opportunity of picking from Quaritch's penny-box a copy of the first edition of Fitzgerald's translation of the *Rubáiyát* of Omar Khayyám, a book which has, on more than one occasion, sold for \$250. Such opportunities may now be met with, but it takes shrewd discernment to extract future diamonds from among present-day rubbish.

Books that do not immediately meet with a ready sale when first published may often be picked up at a trivial price as remainders, but the value of second-hand books is now better known by dealers than formerly, and once a book passes into their hands the collector can secure it only by paying a good round price. The profitable and lucky days of the book prowler are numbered, though indeed we occasionally hear of a veritable nugget coming to light in some out-of-the-way place.

The opportunities enjoyed by George Brinley during our Civil War for making his marvelous collection of Americana were extraordinary and are never likely to be repeated. Mr. Brinley lived at Hartford, Connecticut, in the midst of a country abounding with small paper mills. During the war, prices of all commodities rose to unprecedented heights, and among them those of old books, pamphlets, newspapers, etc., which were used by the mills as paper-stock to be converted into new paper. In consequence of these high prices the thrifty New England housewives recollected that in their garrets were stored many old and disused books, pamphlets, and newspapers, the accumulations, in many cases, of several

generations. The opportunity of turning to use this mass of material, which seemed to them like so much lumber, was too strong to be resisted. Down came the storings of many years, and on the next visit of the itinerant tin-peddler they were exchanged for new tin- and woodenware and other household articles. Mr. Brinley, one the shrewdest of shrewd New Englanders, saw his opportunity and made arrangements with the peddlers and paper mills by which he was enabled to secure such books, pamphlets, and other papers as he might select, at a slight advance above the price for which they had been acquired. By improving this extraordinary opportunity, one that can never, in the very nature of things, be repeated, Mr. Brinley brought together one of the largest, most valuable, and rare collections of native Americana ever accumulated in this country. By pursuing this method he rescued many works, which, but for his foresight, would have certainly disappeared from the face of the earth. This accounts for the great number of duplicates that were sold in his library and for the many items which have not reappeared in any subsequent sale.

Quite a different method of collecting was that pursued by George John, the Second Earl Spencer, the celebrated English book-collector. He was accustomed to make bibliographical tours on the Continent with his librarian, Thomas Frognall Dibdin, for the purpose of perfecting certain portions of his collection. His tour in 1819 and that of 1820 resulted in his making many

important additions to his library from various sources and in his buying the entire collection of the Duke of Cassano-Serra, eminently rich in *Quattrocentisti*—books printed before 1501. Modern methods of communication have rendered such tours no longer necessary, as the catalogues of dealers now speedily find their way to the hands of collectors in all parts of the world.

It not infrequently happens that a collector is able, as in the case of Lord Spencer, just noticed, to obtain a collection already formed, which for one reason or another has found its way into the market. One of the most recent and important transfers of this kind took place in 1905 when the library of Frederick Locker-Lampson, rich in early English poetry and drama, was purchased by the late Mr. Church. Previous to this transaction Mr. Church had secured the finest collection of the Folio editions of Shakespeare ever brought together, containing as it did eleven of the twelve varieties of the Four Folios. He also had a very choice collection of the Quarto editions of the separate plays and poems. Of the latter there were many in the Locker-Lampson library not in his collection. The acquisition of these at once placed the Church collection of Shakespeare's works foremost among those in this country and fifth among those either here or in England. Only one other private collection, that of the Duke of Devonshire, which has recently followed the Locker-Lampson Quartos to this country and now sits cheek-by-jowl with it upon Mr. Huntington's shelves, contained a greater number of the

Quartos printed before 1623, the year when the First Folio was published. Public libraries containing larger collections than either of these are the Bodleian Library, the British Museum, and, possibly, the Capell Collection at Trinity College, Cambridge, each ranking in the order given.

The collector of the present day still enjoys two sources of supply nearly as old as the history of book-collecting: the dealer in rare and second-hand books and the auction-room. These two sources practically reduce themselves to one—the dealer—for it is to the auction-room that the dealer himself resorts as one of the most fruitful sources for the replenishment of his stock in trade. By placing himself in the hands of a reputable dealer the collector possesses advantages unknown to the mere “private prowler” or the “auction-hunter.” The intelligent dealer soon comes to recognize his customer’s individual tastes and narrowly watches the market in order that he may cater to them. Having customers of varied interests, the dealer has greater opportunities than the collector can possibly possess for knowing what may at any particular moment be in the market. The constant exchange of catalogues between booksellers keeps them fully informed upon this point. Dealers in all parts of the world thus know in what markets certain classes of books are to be found and where they are most in demand. Naturally when any collection rises in importance above the average it becomes widely known and the entire world is, as it were, laid under contribution to supply it



with the books it lacks. Such collections are like magnets, the larger they become the more powerfully they attract to themselves like or allied matter. Such a collector, therefore, soon comes to have the first choice of everything in the market that falls within the scope of his collection.

After all quality rather than quantity determines the value and excellence of any collection. Henry Stevens if not directly responsible for the term "nuggets," as applied to rare books, so far popularized the expression as to make it more closely associated with his name than with that of any other. The term is peculiarly appropriate. Books are like gems, and, literally so in many cases, as in these latter days, many a book has been sold for far more than its actual weight in gold. No dealers were better aware of the rarity and value of this class of books than those princes of booksellers, Henry Stevens and Bernard Quaritch, who devoted their lives to the search of bibliographical treasures for their patrons. Mr. Quaritch is said to have exclaimed to someone who, gazing about his shop, asked him how he knew the prices of all the books on his shelves: "The prices! why my dear sir, I make them."

The Capell Collection of Shakespeare Folios and Quartos, especially the latter, was formed by that distinguished commentator to assist him in elucidating the text of the great playwright. It was brought together at a time when those little pamphlets could be secured







ELIHU DWIGHT CHURCH

for as many pence or shillings as they now command pounds or hundreds of pounds. Two years before his death he gave his library to Trinity College, Cambridge, where it is now treasured as one of its most priceless possessions.

Both the collection of Americana and that of Early English Literature formed by the late Mr. Church were not great in the sense that they contained a large number of volumes. It was rather the rarity and the historical and literary importance of these few volumes that caused his library to become one of national importance. In a collection superabounding in rarities it seems invidious to select any for special mention, but it may not be without interest to refer to a few of its most prominent gems. First of all it contains copies of every early edition of the letter by Christopher Columbus announcing his discovery of America, not locked up in public libraries. Among these was the First Edition in Latin. Its collection of works relating to American Vespucius is also especially complete, containing, as it does, four of the five editions of the *Paesi Nouvamenti Retrouvati*, "the most important collection of voyages, and, in the absence of the *Libretto* of Vercellese, now lost, the earliest." Of the Cortes letters announcing the conquest of Mexico it has all the early editions in Spanish and Latin, and, in addition, the unique French edition of the first and second letters. In addition to the well-known editions giving an account of Magellan's voyage around the world, it contains one printed at Paris of which no other copy, so far known, is

in existence. The collection of works describing Fro-bisher's attempts to discover the Northwest Passage is probably the finest ever brought together outside of the great national libraries. The nine tracts of Las Casas are all present, one being represented by two editions. The sets of the collections of voyages and travels published by De Bry and Hulsius are among the very finest and most complete in existence and are those which Henry Stevens spent the greater part of his life in collecting and perfecting. No other private library, if indeed any public library, possesses so fine a collection of the early pamphlets relating to the settlement of the English colonies in North America; those concerning Virginia, New England, Maryland, Pennsylvania, and New Jersey being exceptionally fine both because of their number and because of their extreme rarity. Its sets of the *Jesuit Relations* and other works relating to Nouvelle France, or Canada, are also very complete. The number of its earliest imprints of the presses of Cambridge, Boston, and New York would of themselves, alone, give distinction to any collection. Its sets of the writings of the Mathers, Increase and Cotton, as well as those of other members of that distinguished family, are particularly full, and contain all of the rarest works of those eminent Boston divines. Of almanacs it contains an exceptionally valuable collection including the first issues printed in Cambridge and New York and a very full and complete set of Franklin's *Poor Richard's Almanak*. The number and rarity of its *New England Primers* easily place it at the



head of all collections of "The Little Bible of New England."

Much more might be said of this unsurpassed collection of Americana, but, in passing, a word should be said regarding the Church Collection of Early English Literature and Miscellanea. The Shakespeare portion, its most important feature, has already been mentioned. It also contains very complete sets of the early editions of Spencer, Milton, Bunyan, and Butler. Here are also to be found the first editions of many other masterpieces of English literature. Of Bacon's *Essays* it contains the first two editions. Here are also Gray's *Elegy*, Swift's *Gulliver's Travels*, Defoe's *Robinson Crusoe*, and a host of other works, in the form in which they first left the press and greeted the gratified eyes of their illustrious authors. The first editions of later writers, such as Charles Lamb, Sir Walter Scott's *Waverley Novels*, Dickens, and Thackeray, are unusually complete and interesting. Of the works of the great illustrators and engravers Bewick, Cruikshank, and Rowlandson it contains very full sets.

Such is the Church-Huntington Collection. To it, since its acquisition, Mr. Huntington has made large and exceedingly important additions, and, if report is to be credited, his library is now probably the finest, rarest, and most valuable private library in existence. Additions of such importance have been made possible by a combination of circumstances which have afforded an opportunity such as seldom, if ever, has fallen to the lot of

any other collector. The death of Robert Hoe and that of Alfred H. Huth and the dispersal of their libraries by auction, together with his previous purchase of the collection of Mr. Beverly Chew, and the later acquisition of the Duke of Devonshire's library, have enabled Mr. Huntington to add to his collection an immense number of the very rarest items in early English literature, as well as of those in other fields in which he is interested.

Quality rather than quantity is after all the proper standard by which the value of a library should be determined. No library however large can fail to contain some works of value. Whenever a large collection of books is mentioned our minds instinctively turn to that of Richard Heber, the great English bibliomaniac, with his eight houses full of books; four in England, and others in Paris, Antwerp, Brussels, and Ghent, not to mention smaller hoards in other parts of the Continent. With Heber book-collecting was not a taste but a voracious passion. He bought whole libraries, purchasing once in Paris one of 30,000 volumes. Large paper copies he detested because they took up too much shelf-room. He was in the habit of buying copy after copy of the same book and was very liberal in lending his books and in otherwise aiding scholars who wished to make use of them. "Of many books," says Fletcher, in his *English Book Collectors*, "he possessed several copies, and on being asked by a friend why he purchased them, he seriously replied: 'Why, you see, Sir, no man can comfortably



ALFRED HENRY HUTH



do without *three* copies of a book. One he must have for his show copy, and he will probably keep it at his country house. Another he will require for his own use and reference; and unless he is inclined to part with this, which is very inconvenient, or risk the injury of his best copy, he must needs have a third at the service of his friends.”

His library was dispersed after his death at several sales in London and on the Continent extending over a period of 216 days. It has been estimated to contain 146,827 volumes, not including an immense number of pamphlets and an unknown quantity stored on the Continent, and was supposed to have cost him about £100,000. The English sales realized £56,774, while his books, coins, and drawings, sold on the Continent, brought about £10,000 more.

Large as was Heber's collection, it has been surpassed by others. The famous Zaluski collection, “made in the lifetime by one Polish bishop [Andreas Stanislav Zaluski] with the assistance of another [his youngest brother, Josef Andrei Zaluski], was,” says Edwards, “the largest Collection ever made at private expense . . . [and] . . . actually surpassed in numbers the magnificent Library of the Kings of France, and was at the head, in that point, of all the Collections of Europe, some of which had been gathering for centuries at the expense of nations.” The first beginnings of this library, collected by several members of the Zaluski family, can be traced back to the early part of the seventeenth century.



It was opened to public use at Warsaw (August 8, 1748) with an endowment for its support and increase. Count Josef Andrei Zaluski, who desired to make it a complete repository both of Polish literature and of the materials of Polish history, made great additions to it. By 1770 he had so far succeeded in his purpose that he had really brought under one roof about all that was known to exist in print about Poland. By his will, made in 1761, he bequeathed the collection and the house containing it to the Jesuit College at Warsaw, in trust for the public. The Jesuits being suppressed in 1773, a year before his death, the library passed to the management of the Commissioner of Education appointed by the Polish government and remained in Warsaw until the partition of Poland. Though Poland was assigned to Prussia its literary treasures became the spoil of the Empress of Russia. In 1796, after considerable losses, the collection was transferred to St. Petersburg, where, according to the official returns made as the work of transportation proceeded, 262,640 volumes and 24,573 prints were actually received and counted. This was the first important accession to the Imperial Library of Russia whose foundations had already been laid. A full account of the formation of the Zaluski library and of the Imperial Public Library at St. Petersburg (now Petrograd) by Theodore W. Koch can be found in *The Library Journal*, vol. 40 (1915).

It should not be overlooked that the Zaluski library was not the collection of a single individual, though the

elder brother's part in gathering it was comparatively insignificant, and, hence, perhaps it should not be placed in comparison, because of its size, with Heber's. Still it is not unlikely that a greater number of volumes was collected by Bishop Zaluski, the founder of the collection, than was made by Heber, especially as at one time it was said to contain 400,000 volumes. The great collection formed by Adolph Sutro, if his own estimate and that of others is to be credited, before the destruction of one-half or more of it in the San Francisco disaster of 1906, surpassed in numbers any collection ever formed by any one person, with the possible exception of the Zaluski library. After Heber's collection that of Count Otho de Thott (*b.* 1703, *d.* 1785), the eminent Danish statesman, bequeathed in 1785 to the Royal Library of Denmark, probably should be placed next in rank. It contained 121,915 volumes and 4,159 manuscripts and was in the judgment of Brunet, the celebrated French bibliographer, who seems to have been unaware of the Zaluski library, the most considerable collection of books ever brought together by one individual.

The lives of book-collectors show, in numerous instances, that the zeal of their pursuit has not been without intervals of relaxation during which they lost opportunities which they were never afterward able to retrieve. Mr. Stevens in his *Recollections of Mr. James Lenox* says: "The world outside of book-hunting may smile at [the] eagerness for the first choice, but such

a smile of pity will most likely vanish away into complaisance on becoming acquainted with the fact that after forty years' experience in sighting and chasing book-rarities, I found that a very large number of the choicest historical and bibliographical nuggets relating to the 'Age of Discovery,' with the exploration and development of the New World, occurred but once in my time, in the market for sale. Happy he who became the winner in such a chase!"

A too great particularity as to condition has also been known to result in the rejection of copies to the lasting regret of the collector who had them but once within his grasp. A few years ago a number of early Cambridge imprints were offered to Mr. Church and refused because of their shabby condition. He never afterward ceased to regret that he had not taken in these precious but ragged wanderers. As already remarked, Hazlitt noticed in his long experience as a collector that many books of early English poetry and drama appeared but once in the market.

The temporary inactivity of a collector, as well as his lack of appreciation of a nugget which has been offered him, is an opportunity often eagerly seized upon by a rival. Stevens tells us how he sent shipments of Americana to John Carter Brown for first choice after which the remainder was in turn forwarded to Mr. Lenox and later to George Brinley. He mentions periods, especially during the War of the Rebellion, when Mr. Lenox "suspended generally his ardent foraging for rare books; and





JAMES LENOX



only occasionally had an intermittent attack of his old bibliographical fever." Whatever may have been the cause of the abatement of Mr. Lenox's ardor in collecting, it could hardly have been that suggested by Hazlitt when speaking of similar cessations from buying in the case of Henry Huth. Mr. Lenox was a bachelor, Mr. Huth, on the contrary, was a man with a family, a fact which makes all the difference in the world. Mr. Hazlitt says: "Mr Huth was not only vacillating in his pursuit of books, and so missed many which he ought to have secured, but his health began to fail some time prior to his decease. . . . I suspect that the cause of wavering was one which is common to so many collectors in all departments, and leads in a majority of instances to the abrupt dispersion of the property. I allude to the almost ostentatious indifference of relatives and friends to the treasures, unless, perhaps, they are pictures or china, which a man gathers round him. In this instance £120,000 [\$600,000] had been expended in books, mss, drawings and prints, and the worthy folks who came to the house, what did they know about them? what did they care? A man might well hesitate and wonder whether there was any good in persevering in a hobby personal to himself." Fortunately in Mr. Huth's case his library descended to his son, Mr. Alfred Henry Huth, who cherished his heritage and added to and strengthened it whenever he could do so. On his death, which occurred October 10, 1910, he directed, by his will, "That if at any time his library should be sold, the person or persons so

selling it 'should forthwith deliver to the Trustees of the British Museum before such sale shall actually take place such 50 volumes as the Trustees of the British Museum shall in their uncontrolled discretion select'. . . . Further provisions required that the volumes selected should be marked with the words 'Huth Bequest,' and that a separate catalogue of them should be printed by the Trustees of the British Museum." "Fifty volumes"! I fancy I hear someone say, "not a very generous bequest." But wait a moment, my friend, and listen to the sequel. It having been decided to sell the library, the Trustees of the British Museum made their choice and have, in accordance with the provisions of the will, printed a catalogue, in which we read: "It is no exaggeration to say that we must go back more than sixty years, to the Grenville bequest of 1846, to find a benefactor to whom the Library of the British Museum, i.e., the combined Departments of Manuscripts and Printed Books, owes so deep a debt of gratitude as that which is due from it to the memory of Alfred Huth."

This circumstance calls our attention to another point to be noticed regarding book-collectors as a class. We refer to the fact that book-collecting is generally the pursuit of a single individual or generation; and that the fate of almost every collection is determined by the death of him who made it. On his demise his heirs, as a rule, indeed almost invariably, proceed to realize upon it by placing it on sale in one of the many book-

auction houses to be found in every large city or by selling it entire to some institution or collector.

There have been hereditary collections, mostly, be it said, in the older and more established countries of Europe, which have descended from father to son or to other legal heirs; but they are of a limited number, in comparison with those which, sooner or later, have passed from the possession of the family.

One of the most famous hereditary collections, that of the Spencers, at Althorp, amounting in 1892 to some 41,500 volumes, was in that year transferred from the Spencers to Mrs. John Rylands who removed it to Manchester there to form a memorial to her husband under the name of The John Rylands Library. The collection of Americana formed by four generations of the Brown family, in Providence, Rhode Island, of which John Carter Brown was the virtual founder, has, under the provisions of the will of his son, John Nicholas Brown, been transferred in trust to Brown University as a perpetual memorial to his father. In accordance with the same instrument a building has been erected for its preservation and a fund of \$500,000 set aside for its maintenance, administration, and increase. In fact everything that human foresight can devise has been done to place this inestimably valuable collection upon a permanent and lasting basis, so that when in the course of time the millennial anniversary of the discovery of the Western Hemisphere shall roll round it will then, perhaps

more than now, be the Mecca to which students of American history will resort in order to consult the original sources of the early history of our continent.

Our imagination sometimes delights to linger over the bibliographic page and fancy what might have been had circumstances been different from what they were. Momentarily we have in mind another hereditary library, the foundation of which was laid between 1610 and 1650 by Sir Robert Gordon (*b.* 1580, *d.* 1656), a contemporary of the Elizabethan dramatists. Sir Robert was a man of eminent literary and political abilities. "He laid by," says Burton, "heaps of the pamphlets, placards, and other documents of his stormy period; and thus many a valuable morsel, which had otherwise disappeared from the world, left a representative in the Gordonstoun collection." A catalogue of this curious library, drawn up by Gordon himself, was published in 1816, when the collection was sold at auction by Cochrane. Richard Grant White points out as "worthy of remark that this library was barren of Shakespeare's works, although it was collected by a gentleman of wealth and of curious as well as literary taste, at a time when the now [1863] almost priceless quartos might have been bought for a shilling." Imagination is staggered to think what prices would be realized if Gordon and his descendants had carefully bought and preserved in their pristine condition all of the editions of Shakespeare's poems and plays as they came from the press and had placed them under the auctioneer's hammer during this year of grace 1915.



Of hereditary collections now in the hands of the descendants of their collectors, or of their legal representatives, the best known are those of Earl Crawford and the Christie-Miller or Britwell Library.

Of the latter little-known library we cannot refrain from adding a few words in passing. The library now at Britwell Court, near Burnham, in Buckinghamshire, was begun by William Henry Miller as early as 1819, when, as Hazlitt informs us, he was found bidding "for books of price against all comers." Miller was very particular respecting the condition of his purchases, especially of their size. He was accustomed to carry about with him a foot-rule with which to measure the height of any book that came under his notice, a habit which won for him among collectors the name of "*Inch-rule* or *Measure* Miller." His short copies he often replaced with taller ones. During his lifetime he made additions to the library from all the important sales of the first half of the nineteenth century. On his death, which took place near Edinburgh, Britwell Court and the library were bequeathed to his cousin Miss Marsh from whom they passed to Samuel Christy, the Piccadilly hatter, who assumed the name of Christie-Miller. On his death they became the property of Wakefield Christie-Miller who died in 1898.

Since the death of the founder, in 1848, many important additions have been made "from the Corser, Laing, and other sales of more recent years," those made by its



last owner being especially important. Notable among these is a large portion of the Elizabethan rarities discovered, in 1867, at Lamport Hall, the seat of Sir Charles Isham. It now stands unrivaled among English private libraries for the number, rarity, and condition of its examples of early English and Scottish literature. It is especially rich in English poetry and contains the greater part of the Heber collection of ballads and broadsides. "At the Heber sale, this gentleman," says Hazlitt, "saw his opportunity, and used it well. The bibliophobia had set in; prices were depressed, so far as the English poetry was concerned, and Thorpe the bookseller, under his instructions, swept the field—the Drama, the Classics, and the Miscellanea he left to others. Nearly the whole of the rarities in that particular division, set forth in the second, fourth, sixth, and eighth parts of the catalogue, fell to Mr. Miller; and of many no duplicates have since occurred. The purchaser must have laid out thousands, and have added to his collection positive cartloads." The unusual opportunity *Measure* Miller was so prompt to seize and benefit by was not unlike that which, in these latter days, has fallen to the lot of Mr. Huntington in the dispersal of the Hoe and Huth collections. The similarity, however, ceases when we compare the prices Miller paid at the Heber sale with those that have prevailed during the last few years. Information regarding the volumes in this "rather jealously-guarded repository," the Britwell Library, is difficult to obtain as we are able to testify, it being one of the exceptionally few libraries

which declined to answer, or rather ignored repeated letters applying for information to be used in the Church Catalogue. The best printed sources respecting it we have found in Hazlitt's series of *Bibliographical Collections and Notes* and in Fletcher's *English Book Collectors*.

Mention has been made of Frederick Locker-Lampson, the author of *London Lyrics* and other *vers de société*. Obligated at an early age to abandon business, he devoted the rest of his life to self-culture as a virtuoso and book-lover. He went much in society and enjoyed the friendship of many distinguished persons of all classes. He knew Lord Tennyson, Thackeray, Lord Houghton, Lord Lytton, George Eliot, Dickens, Trollope, Dean Stanley (his brother-in-law), Hayward, Kinglake, Cruikshank, Du Maurier, and many others and had met and conversed with almost every distinguished contemporary of his day. He was an alert and enthusiastic collector. Hazlitt says he "might have been occasionally seen at an early hour walking up and down on the pavement, awaiting the arrival of some bookseller, in whose brand-new catalogue had appeared a nugget to his taste." He tells us in his autobiography, entitled *My Confidences*, published after his death, how he formed the nucleus of his library by collecting "little volumes of poetry and the drama from about 1590 to 1610." To these he subsequently added rare editions of Sidney, Spencer, Churchyard, Middleton, Herbert, Herrick, Dekker, Chapman, and many other writers of the sixteenth and seventeenth

centuries, including a considerable number of the quarto editions of Shakespeare's poems and plays. The latter, as we have already seen, attracted the attention of Mr. Church and induced him to purchase the entire collection when the exigencies of the Locker-Lampson family required that they should part with it. The Rowfant library was also rich in first editions of the Victorian poets, many of them with autograph inscriptions from their authors to the collector himself, and in autograph letters, pictures, and drawings. The transfer of the entire library to this country, as usual, whenever any literary treasures are brought here, elicited much comment and protest among English book-lovers. According to the *London Standard*, Sir Sidney Lee, the well-known Shakespearian scholar, is said to have remarked in a speech: "On the adverse side of any account, which appraised the public interest taken at the moment in Shakespeare in this country, must be set the recent triumphs of American collectors in stripping this country of rare early editions of Shakespeare's plays and poems—editions which had long been regarded among its national heirlooms. The unique first Quarto of "Titus Andronicus," which had lately been discovered in Sweden, was promptly secured at an enormous price by an American enthusiast. More lamentable was the sudden flight to the shop of a bookseller in New York of the surpassingly rich library of the late Mr. Locker-Lampson, of Rowfant.

"At one fell swoop the country has been deprived by this transaction of as many as twenty-seven copies of

lifetime editions of Shakespeare's plays, with much else of almost equal rarity and interest. Never in the history of English book-collecting had this country lost suddenly and secretly such a treasure of Shakespeariana, although some inferior stores of Shakespeariana had suffered the like experience. Before the officers of any public institution like the British Museum or the Bodleian Library, before any private English collector had any suspicion of their impending fate, those Rowfant volumes crossed the Atlantic, never in all probability to return.

"While we admired the superior enterprise of the American collector, we could not but grieve over the insensibility of our own rich men, who allowed these heirlooms to leave our shores without making any effort to retain them here." If the loss to England of the Rowfant Folio and Quartos, following as it did the mysterious disappearance of the Warwick Collection, was able to throw Sir Sidney Lee into a state of mind which provoked the above utterance, we leave it to our readers to imagine the frenzy into which he must have been thrown when he first learned that the Huth and then the Devonshire Collections had followed those previous emigrants across the Atlantic. These constantly increasing changes of habitat among bibliographical rarities conclusively prove that Englishmen value their sovereigns more than their literary treasures.

The transfer, above referred to, of the Warwick Collection of Shakespeare Folios and Quartos to our shores



has been characterized by a well-known English bibliographer as "a shame-faced affair," in which the mouths of all those cognizant of it were sealed to secrecy. Enough shreds of evidence have, however, leaked out to prove satisfactorily that the hand which reached across the Atlantic and seized the unique first edition of "Titus Andronicus," discovered at Lund, Sweden, in January, 1905, also added the Warwick Collection to the spoils which its owner now regards "as the finest library of Shakespeariana in America, comprising some 20,000 vols."

In 1886 Locker-Lampson privately printed a catalogue of his treasures, which was preceded by an introduction by himself and several short poems by his friends, among others one of several charming stanzas by Andrew Lang, in which he sings the praises of the library. The second stanza runs thus:

The Rowfant books! In sun and snow  
They're dear, but most when tempests fall;  
The folio towers above the row  
As once, o'er minor prophets,—Saul!  
What jolly jest books, and what small  
"Dear dumpy Twelves" to fill the nooks.  
You do not find in every stall  
The Rowfant books!

In 1900 an Appendix to the Catalogue, containing additions to the collection, was issued by Mr. Godfrey Locker-Lampson. To this Mr. Lang again contributed



some verses praising the son for sharing the tastes of his father, as follows:

How often to the worthy Sire,  
Succeeds th' unworthy son!  
Extinguished is the ancient fire,  
Books were the idols of the Squire,  
The graceless heir has none.

To Sotheby's go both old and new,  
Bindings, and prose, and rhymes,  
With Shakespeare as with Padeloup  
The sportive lord has naught to do,  
*He reads The Sporting Times.*

Behold a special act of grace,  
On Rowfant shelves behold,  
The well-loved honours keep their place,  
And new-worn glories half efface  
The splendours of the old.

It has been remarked that when a book-collector prints a catalogue its appearance is likely sooner or later to be followed by the sale of his library. Whether such be the case or not, it at least indicates that the collector has so far realized his bibliographical ambitions as to consider his collection reasonably complete and that future accessions to it will be few and comparatively unimportant. The collector is by nature prudent, not to say secretive, in disposition and is not given to taking the public into his confidence, especially as by so doing he would in a great measure thwart his own ends. For

the publication of a catalogue not only discloses what he already possesses; but, to his rivals, and especially to dealers, the gaps in his collection, and the unscrupulous are ever ready to profit by such disclosures. Hence it is that the publication of a catalogue is a virtual admission that the collector has withdrawn from the field. Such a step, when taken by collectors, with this understanding, is, no doubt, a wise one for several reasons. First, the catalogue, when properly prepared, serves as a contribution to knowledge by imparting information of a special nature concerning the literature of the subject which forms the basis of the collection; again it serves to inform scholars, as well as other collectors, where certain literary or bibliographical rarities may be found; and finally in case the collection should be dispersed, as past bibliographical history demonstrates is too often the common fate, the publicity given to the collection by its catalogue is more than likely to increase at its sale the number of competitors for its treasures, and so add largely to the amount realized; nor is it to be wondered at that the expense attending the preparation and printing of the catalogue itself may often in consequence be more than reimbursed.

Andrew Lang's verses in the Appendix to the Rowfant Catalogue are, as we have seen, delightfully expressed and convey an exquisite compliment, but unfortunately he failed to take into account a very important contingency. It sometimes happens that the cultivated tastes of the father are inherited by his son and that the latter instinctively takes up the work where the former

dropped it and carries it on in such wise as to add further luster to the family name, as we have seen was done by the Browns in Providence; but, unhappily, family exigencies arise that call for a sacrifice of tastes; for a parting with the luxuries of life to meet its necessities. Such a consideration is far from poetical, and had the writing of Lang's verses been deferred for a little the collector's family would have been spared the poignant pain elicited by perusing this poem and the world would probably never have enjoyed the pleasure of reading the noble sentiments so delicately expressed in these graceful lines.

The Rowfant Catalogue, as has already been observed, gave to Mr. Church the idea of adding to his own collection its Shakespearian treasures, and a few others, thereby giving it world-wide celebrity.

No matter how arduously or successfully the book-collector pursues his quarry, the time inevitably comes when he must give o'er the chase. The history of book-collecting shows that while by far the greater number of private collections have been dispersed, a very considerable number have in one way or another passed, wholly or partially, into the possession of public libraries. Edward Edwards at the end of his *Free Town Libraries* gives a list of over one thousand private collections, most of which have found a final resting-place in public libraries. This list naturally includes only the most prominent ones, there being many of smaller private collections, mentioned in his other works relating to libraries, that

have also become integral parts of public collections but which he did not consider of sufficient importance to include in the list just mentioned.

The question naturally arises, How are public libraries benefited by the accumulation of private collections formed by the bibliomaniac, the book-collector, the dilettanti, the scholar, and the more modest lover of books? The tendency of the present day, as it has ever been, is for rare and costly books to gravitate toward public libraries. Dealers and bibliophiles recognize this fact as the primary cause for the increasing scarcity and consequent rise in prices of all kinds of book rarities. Many a collector ambitious to make a complete collection in some branch of literature, history, or art is confronted with the unwelcome information that of certain editions or books necessary for the completion of his collection but a single copy is in existence and that is locked up in a public collection so that it can never be met with in the open market. Many such unique copies, once the chief treasures of private collections, have at last found their way into public libraries.

Book-collectors are, either directly or indirectly, of benefit to public libraries in a variety of ways. Direct benefactions by book-collectors to libraries take a variety of forms: (1) by founding libraries or other institutions in which a library is an essential feature; (2) by aiding in the founding of libraries or of such institutions; or (3) by aiding libraries already in existence.



The best example of the founding of a library is that in which (a) a collection of books conspicuously important or complete in some particular field of knowledge or as an all-round collection is donated to form the nucleus of a library; for which (b) a suitable and appropriate building, capable of all necessary future extensions, is provided for its preservation and protection, and (c) for the adequate maintenance, administration, and growth of these, an ample income is perpetually assured by a safely invested and permanent fund. Without attempting to name more than a few examples of such libraries as fall under this and the foregoing divisions, the John Carter Brown, Lenox, and the Hispanic Society libraries seem good examples in which all these conditions have been met.

To the class of libraries which have been built up from liberal endowments belong such as the Astor, Newberry, John Crerar, and Enoch Pratt libraries. The funds being provided, the collections of books and buildings follow as a natural consequence.

The Blackstone Memorial Library, at Branford, Connecticut, is an instance in which a building was erected and funds provided for the formation of a library. Other examples of the same kind will no doubt occur to the reader. The erection of a building by a donor with the understanding or condition that others provide the library and maintain it, the Carnegie method, more properly belongs to our second class—aid in the founding of libraries.

The founders of the Leland Stanford and Cornell universities, the Pratt Institute, and such other institutions as require a library in order to properly carry out the purposes of their existence may also be classed among library benefactors.

Another class of library benefactors is composed of those book-collectors and book-lovers who afford aid during the formation of a public library. An example falling within this category is that of Joshua Bates, the London banker, who, learning that a public library was to be started in Boston, gave \$50,000 as a fund on condition that the interest be expended for books. He afterward donated 30,000 volumes, equal in value to his previous gift, which formed a part of the library in the Upper Hall when it was opened to the public in 1861. After his death in 1864 its name was, in his honor, changed to that of Bates Hall.

The classes of benefactions just named, excepting the first in which the collection of some collector is employed as the nucleus of a new library, apply more particularly to book-lovers in general than to book-collectors as such. The latter, using the term in its usually restricted sense, are more prone to assist existing libraries than to found or to aid new ones. This is no doubt accounted for by the fact that their time and energies are for the most part engaged in amassing their collections, the question of its final disposition, if the thought enters into their minds at all, being deferred for later consideration.

The gift made by Edward Capell, the Shakespearian commentator, of his collection of Shakespearian Folios and Quartos to Trinity College, Cambridge, during his lifetime, seems on the whole quite ideal. In such a case the collector enjoys the satisfaction of seeing his library placed where he most desires to see it and under conditions and restrictions mutually acceptable to donor and recipient. The former is, furthermore, saved any anxiety, lest his wishes regarding its ultimate disposition should fail to be carried out by his heirs or legal representatives. The gift of the Old Royal Library of the Kings of England, made by George II. to the British Museum, may perhaps be considered as falling within this description. By this important donation the Museum came into possession, among a host of other rarities, of the *Codex Alexandrinus*, the youngest of the three earliest known manuscripts of the Bible; a long series of the early English chronicles; the autograph manuscript of *Basilicon*, written by Prince Henry; and a choice collection of books printed on vellum by Anthony Vérard of Paris and presented by him to King Henry VII.

The form in which by far the greater number of private libraries find their way into public collections is by bequest. This form of gift is no doubt due to the feeling naturally entertained by every collector who would like to have his collection preserved as he formed it, together with such additions as may subsequently be added to make it more complete. Corroboration of this view is given by what we read in the lives of many

collectors who continued their pursuit of book rarities up to the very end of their lives. It is to this large class of gifts that public libraries are indebted for many of their most valuable and prized acquisitions. The private collector possesses an advantage over the public library inasmuch as he is able to confine his pursuit to a restricted field of his own choice. The public library, *au contraire*, is compelled to cater to readers in all fields of literature, science, art, history, *et cetera*, and to provide for their use many expensive works of reference. Being, too, as a rule, hampered by restricted means, it cannot specialize on any particular subject. Few, indeed, are the public libraries that would be justified, for instance, in buying all the different editions of any single author, as Rossetti did those of Petrarch, unless it were endowed with a fund especially devoted to that purpose. After all, the book-collector does this work so much better and more thoroughly than any librarian can ever hope to do it that the latter should be content to aim at building up a well-rounded collection in his library, specializing, if at all, only in those branches for which there is a call because of local conditions. At the same time he should neglect no opportunity of using his influence with any book-collectors with whom he may be acquainted to induce them to donate their collections, if suitable, to his own library. In this respect he cannot follow a better example than that of Panizzi, the librarian of the British Museum, who did much through his friendship with Thomas Grenville to influence him to leave his invaluable collection to the British nation.



The indirect benefits which accrue to libraries from the collections of book-collectors are various. Though the collector makes no provision for the disposition of his treasures after they have passed beyond his control, yet there have been numerous instances in which the public has benefited greatly. The pleasure of the chase, much more than acquisition, forms, if we may believe human nature, the chief enjoyment of the collector. No sooner is one nugget bagged than it is well-nigh forgotten in the all-absorbing excitement accompanying the discovery of another prize upon whose capture the very honor of his collection seems to him to depend. Your true collector scorns the idea of bringing together a library with the expectation of ultimately reaping a profit on his outlay by its final disposal. Into it have gone experience, expert knowledge, the energy and watchfulness of years, and many other mental qualities upon which no monetary value can by any possibility be placed. Hence it is that the pecuniary value of a collection can by no means be gauged by the amount it has cost or what it will bring at public sale even under the most favorable circumstances.

It is because of these reasons that a collection, which will fit into or supplement the books on the shelves of a library, should, other conditions being favorable, be purchased outright by its authorities.

Public libraries able to do this are not numerous: on the contrary, it more often happens that, recognizing the desirability of possessing such a collection that has come into the market or can be procured by private negotiations, well-wishers of the library or its authorities

persuade one or more of its friends to purchase the collection and donate it to the library. The Thomason collection of tracts relating to the English Revolution (1640-1663) was bought from Thomason's ultimate successors in 1762, nearly a hundred years after his death, by King George III., and by him presented to the British Museum. This collection contained 33,000 pamphlets bound in 2,200 volumes and is a vast and invaluable storehouse of information regarding the history of those turbulent times.

It sometimes happens that a private collection is given to a library not by the collector himself but by his heirs or descendants some years after his death. The libraries of Increase and Cotton Mather, father and son, two distinguished divines and voluminous authors, were the earliest ones formed in Massachusetts and contained many notable manuscripts. They descended to Mrs. Hannah Mather Crocker, a member of the family, who through the instrumentality of Isaiah Thomas, of Worcester, Massachusetts, presented them to the American Antiquarian Society, of which he was the founder.

As already intimated, many private libraries are constantly being dispersed in the numerous book-auction rooms in our large cities. Scarcely a day passes during the season, extending from early autumn until late in the spring, when sales are not taking place in Boston, New York, or Philadelphia, in London or in Paris, and often sales are being carried on simultaneously. That

dealers and collectors may keep track of the prices at which these are sold there have been issued annually for many years in New York and in London volumes giving the prices of all books bringing more than \$3.00 or £1, respectively.

The dispersal of private collections at these sales is an indirect if not a positive benefit to public libraries. As the auctioneers desire to give as much publicity as possible to these sales, catalogues are sent to all prospective customers, libraries included. By this means librarians are enabled to secure many desiderata either by filing their bids with the auctioneers, their booksellers, or with some of the many accredited persons who make it their business to attend these sales and buy on commission for their patrons. In this way books are frequently secured at prices much below those they would have to pay second-hand booksellers, and so it is that libraries receive a direct benefit from the dispersal of a book-collector's library. The auction-room at the Brinley sales presented an unusual spectacle by which the libraries of several colleges were much benefited. Mr. Brinley bequeathed books to the value of \$25,000 to Yale and a number of other colleges, the representatives of which were obliged by the stipulations of his will to be present at the sales and compete with other purchasers. They were required, however, to pay for their purchases only the amount that their specific bequest had been exceeded. This shrewd course resulted in increasing the number of competitors at the sales and, as a conse-

quence, many of the books sold for what were, at the time, record prices. Those prices have, however, been so far exceeded since then that the prices then realized now seem extremely low.

Furthermore, such sales are widely known by dealers, who, as we have seen, make use of them for the replenishment of their stock. Book-collectors themselves, to whom catalogues are sent, also purchase directly for their collections. Books thus pass either into the hands of the dealers, from whom they may be bought by the librarian if he pleases, or into the collection of some other private collector, whose library will inevitably, in time, pass directly into some public library or in its turn be dispersed for the benefit of those into whose hands its separate items may chance to fall.

By leaving a printed catalogue of his library the book-collector, no matter what may be its final disposition, confers a benefit to public libraries as well as to all book-lovers. In so doing he leaves a record of what he has accomplished as a lover and conservator of literature. Not only does he do this but he also makes a contribution to knowledge and to bibliography by publishing a permanent record of what he has been able to rescue of a certain kind of literature from the devastating hands of time. It is safe to say that the collector who has reached a point where he is ready to print a catalogue has formed a collection which, for one reason or another, is worthy of being catalogued. The world is the richer







ROBERT HOE

by reason of the catalogues of the private libraries that have been issued. Among these the most conspicuous are perhaps those of the Grenville, Huth, Locker-Lampson, Hoe, and Church collections.

Much more might be said upon this interesting subject and numerous other examples given to show that the book-collector is the ally and friend of the public library, though at times he seems to stand in the way of its growth. We cannot, perhaps, close these somewhat discursive remarks more appropriately than by quoting once more a passage from Burton's *Book-Hunter*, in which he shows how much the British Museum owes to private collectors for its multitudinous book rarities.

"In the public duty of creating great libraries, and generally of preserving the literature of the world from being lost to it, the collector's or book-hunter's services are great and varied. In the first place, many of the great public libraries have been absolute donations of the treasures to which some enthusiastic literary sportsman has devoted his life and fortune. Its gradual accumulation has been the great solace and enjoyment of his active days; he has beheld it, in his old age, a splendid monument of enlightened exertion, and he resolves that, when he can no longer call it his own, it shall preserve the relics of past literature for ages yet to come, and form a center whence scholarship and intellectual refinement shall diffuse themselves around. We can see this influence in its most specific and material shape, perhaps, by looking round the reading-room of the British Museum—

that great manufactory of intellectual produce, where so many heads are at work. The beginning of this great institution, as everybody knows, was in the fifty thousand volumes collected by Sir Hans Sloane—a wonderful achievement for a private gentleman at the beginning of the last [eighteenth] century. When George III. gave it the libraries of the kings of England, it gained, as it were, a better start still by absorbing collections which had begun before Sloane was born—those of Cranmer, Prince Henry, and Casaubon. . . . In many instances the collectors, whose stores have thus gone to the public, have merely followed their book-hunting propensities, without having the merit of framing the ultimate destiny of their collections, but in others the intention of doing benefit to the world has added zest and energy to the chase.” *Finis coronat opus.*

#### SYLLABUS

- I. Introductory. Pp. 47-48.
- II. Book-collecting before the invention of printing. Part the monasteries played. St. Augustine. Theodore of Tarsus. Richard de Bury. Pp. 48-50.
- III. Invention of printing and the dissolution of the monasteries as incentives to book-collecting. Some of the men who saved MSS from the grocer, the tailor, and the goldbeater. Pp. 50-51.  
Collectors not often women. Lady Balcarres an enemy of books. Frances Richardson Curren a friend and collector of books. Pp. 51-53.



## IV. Motives of collectors.

1. Books as tools. Hubert Howe Bancroft's library as an example. Pp. 53-55.
2. Books collected as objects of art or for the sake of possession. P. 56.
3. Combination of these two. Thomas Grenville. Elihu Dwight Church. Robert Hoe. Pp. 56-58.

## V. Some manuscript collectors:

William Keeney Bixby, J. Pierpont Morgan, John Forster. Pp. 58-59.

## VI. Incunabula—extension of the term.

1. American. Conditions under which collectors work in America, and some of the rarities they have secured. Massachusetts Historical Society Library. Church Library. Pp. 59-63.
2. European. In America: the General Rush Hawkins collection and the Adolph Sutro collection. Pp. 63-65.

## VII. Collections of works and editions of a single author.

Cervantes collection in British Museum. Petrarch collection in Trieste. Pp. 65-66.

## VIII. Collecting of first editions. Discussion of its advisability, etc. Pp. 66-69.

## IX. Books with illustrations as objects for collection.

Albrecht Dürer. Thomas Bewick. George Cruikshank. Thomas Rowlandson (plus William Combe). Pp. 69-71.

## X. Methods of collectors, or kinds of collectors.

Prowlers. George Brinley and the paper mills. Lord Spencer and Thomas Frognall Dibdin, his librarian. Buyers of collections. Church collection and Shakespeare. Second-hand man, auction-room, and dealer. Pp. 71-76.

- XI. Collections noted for quality rather than for size.  
1. Edward Capell collection. Church collection. Pp. 76-80.  
2. Collections noted for size. Richard Heber. Zaluski. Sutro. Count Otho de Thott. Pp. 80-83.
- XII. Temporary relaxation of effort among collectors.  
Lost opportunities. Henry Stevens about James Lenox. Church, Henry Huth, Brinley, John Carter Brown. Pp. 83-86.
- XIII. Collections usually due to individual effort. Pp. 86-87.
- XIV. Some hereditary collections.  
John Rylands Library. J. C. Brown, at Providence, Rhode Island. Sir Robert Gordon. "Measure" Miller and the Britwell Library. Frederick Locker-Lampson and the Rowfant Library. Pp. 87-93. (Quotations from Andrew Lang anent this last subject. Pp. 94-95.)
- XV. Printed catalogues of private collections.  
Catalogue, completion of collection, and its prospective sale. Advantages of a catalogue. Pp. 95-97.
- XVI. Final disposition of private libraries.  
Public libraries founded. J. C. Brown, Lenox, Hispanic Society.  
Endowments. Astor, Newberry, Crerar, Pratt. Blackstone Library. Joshua Bates. Other benefits. Pp. 97-102.  
Indirect benefits. Pp. 103-104.  
Sales of private libraries. Brinley sales. Part the collector's catalogue plays. Pp. 104-106.
- XVII. Conclusion and quotation from Burton's *Book-Hunter*. Pp. 106-108.

## GEORGE WATSON COLE, BIBLIOGRAPHER

WOULD a man rather be known as a librarian or as a bibliographer? The answer depends, no doubt, upon the man. In the case of Justin Winsor one is in doubt which aspect of his busy and scholarly life gave him the most satisfaction—librarian, historian, or bibliographer. In the case of Mr. George Watson Cole, we have his own word for it that he resigned from the library profession to devote himself to bibliography. He is today known all over the world of letters as a bibliographer of the first rank.

Mr. Cole was born at Warren, Litchfield County, Connecticut, September 6, 1850. He was educated at Phillips Academy, Andover, Massachusetts, was admitted to the bar, and practiced until 1885. He then entered library work, prepared the *Catalogue* of the Fitchburg (Massachusetts) Public Library, became librarian of the Pratt Institute, Brooklyn, meanwhile pursuing studies at the Columbia University Library School, in which he formed one of the first class, graduating in 1888. The Newberry Library was established in 1887 and for two years Mr. Cole was connected with that institution, then under the direction of Dr. Wm. F. Poole. From 1891 to 1895 he was librarian of the Free Public Library, Jersey City, New Jersey. He served the American

Library Association as Treasurer (1893-96) and in other capacities, besides writing upon library topics in frequent articles.

A trip to the Bermudas awakened his interest in those isles of perpetual spring and he began collecting material for a bibliography of them, which was later issued in the pages of the *Bulletin of Bibliography*, Boston (January-April, 1898; October, 1900-January, 1907) and appeared in book form as: *Bermuda in Periodical Literature, with occasional references to other works: A Bibliography* (Boston, 1907).

These were but essays in his favorite field; his real work as a pioneer in photo-bibliography began with the publication of the *Catalogue of the Library of E. D. Church* (New York, 1907-9, 7 vols.). In this undertaking he set a new standard for bibliography. With unlimited resources both of money and of books upon which to draw, Mr. Cole realized plans and ideals that he had long cherished. This monumental work, with its 1,400 facsimiles of title-pages, its minute collation of signatures, maps, and plates, and its indications of the location of other copies, at once took a foremost place in the rank of bibliographies. The sale of the Hoe copy for \$730.00 amazed the bookbuyers and established its place as a "nugget" as well as a work of scholarship. Dr. Carlton, in his notice of it in the Society's *Papers* (v. 7, nos. 1-2, 1912-13) says: "This Catalogue will be an enduring monument not only to him who gathered the books, but also to the accomplished bibliographer



who has described them with such extraordinary accuracy, minuteness, and completeness." On October 1, Mr. Cole will start work on the catalogue of the library of Henry Edwards Huntington, which includes not only the Church collection, but also those of Locker-Lampson and of the Duke of Devonshire. We may perhaps paraphrase his future in the words of Macbeth: "Bermuda" thou hast done and "Church!" The greatest is behind.

W. S. M.

To the publications of the Bibliographical Society of America Mr. Cole has previously contributed a paper entitled "The First Folio of Shakespeare; A Further Word Regarding the Correct Arrangement of Its Preliminary Leaves" (*Proceedings and Papers*, v. 3, pp. 65-83, and "Notes on Professor Baker's Paper: Some Bibliographical Puzzles in Elizabethan Quartos," *Papers*, v. 4, pp. 20-23). Mr. Cole was secretary of the Organization Committee of the Society.



115'

116

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1

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12

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## CONTENTS OF VOLUME X

	PAGE
The Foundations of Slavic Bibliography, <i>Robert Joseph Kerner</i> . . . . .	3
Some Scandinavian Bibliographers and Their Works.	
I. Hjalmar Pettersen and the <i>Bibliotheca Norvegica</i> , <i>J. C. M. Hanson</i> . . . . .	40
Semi-annual Meeting of the Society, December 31, 1915 .	46
Reviews and Notes . . . . .	48
Conrad Gesner, the Father of Bibliography, <i>J. Christian Bay</i>	53
Note: Gesner Celebration in Chicago . . . . .	87
Library Archaeology, <i>C. B. Roden</i> . . . . .	89
Note . . . . .	91
Shakespeare Bibliographies and Reference Lists, <i>Clark S. Northup</i> . . . . .	92
Bibliography in Relation to Business and the Affairs of Life, <i>H. H. B. Meyer</i> . . . . .	103
Bibliographical Problems, with a Few Solutions, <i>George Watson Cole</i> . . . . .	119
Desiderata in the Cataloguing of Incunabula, with a Guide for Catalogue Entries, <i>Arnold C. Klebs</i> . . . . .	143
A Call to Service, <i>C. B. Roden</i> . . . . .	164
[Annual] Meeting of the Society, June 29, 1916 . . . . .	166
Report of the Publication Committee . . . . .	169
Elements of Bibliography, <i>Louis N. Feipel</i> . . . . .	175
Some Scandinavian Bibliographers and Their Works. II.	
Gustaf Schlegel Berghman and his Elzévir Bibliog- raphies, <i>Aksel G. S. Josephson</i> . . . . .	208
Notes . . . . .	214



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## THE FOUNDATIONS OF SLAVIC BIBLIOGRAPHY<sup>1</sup>

BY ROBERT JOSEPH KERNER  
University of Missouri

IT IS not an exaggeration to say that the burden of impartial scholarship for the next generation has fallen upon American scholars. This is true in all the social sciences and more so in special fields of history, such as, for instance, that of Slavic Europe where religious hatred and national strife have so long made their home. We are now debating the question of preparedness in another sphere of human activity. Is it impertinent at this time to ask ourselves the question, "To what extent are we prepared to take up the task of scholarship which the men of Europe have thrown down?" Should we not inquire as to our resources for undertaking the work—our resources in books and scholars?

At first thought, it appears that this grave responsibility was but yesterday intrusted to our reluctant selves. But, as a matter of fact, America's interest in scholarly

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<sup>1</sup> The writer wishes to acknowledge his indebtedness for assistance in preparing this bibliography to the staff of the Library of Congress and especially to Charles Martel, Chief of the Catalogue Division, and Mrs. Anna Evarts, Librarian in charge of the Yudin Collection. He is also indebted to Henry Ormal Severance, Librarian, and Miss Mary E. Baker, Head Cataloguer, of the University of Missouri, for frequent advice. The Library of Congress rules of transliteration (*A.L.A. Catalog Rules. Author and Title Entries*. American edition. Boston, 1908. pp. 72-73) have been used in this paper. Any departure from the same should be considered an error.

work has been steadily increasing with the growth of library resources. During the last decade an increasing interest has been manifested in the history, languages, and literatures of the Slavic people, as is demonstrated by the fact that more than ten leading American universities are offering instruction in these very important fields. Books dealing with these subjects are much in demand and the questions before many a librarian throughout the country are, "What are the bibliographical sources from which to draw scientific information about the almost unknown Slavic people and what is the best way to begin collecting in this immense field?"

This paper attempts, however inadequately, to answer the first of these questions. A bibliography of Slavic Europe in the Western European languages, covering history, languages, and literatures, on which the writer is now working, will attempt, at least partially, to answer the second question.

The object of this paper, therefore, is to discuss in a general way first the essentials of Slavic bibliography for all the Slavs, and then for each of the Slavic nations separately. The bibliography of Slavic bibliographies here presented does not in any way pretend to be exhaustive. It is hoped, however, that the fundamentals in each field will have been pointed out and some idea given of the state of bibliography under each of the subdivisions. For the sake of convenience, the Slavic people will be treated under the following heads: the Russians, the Poles, the Slavs in Germany, the Bohemians and Slovaks,

and the Southern Slavs. The latter are further subdivided into the Slovenians, the Serbo-Croatians, the Bulgarians, and the Macedonians.

#### I. THE SLAVS IN GENERAL

The universal bibliographical aids in the approach to any field are well known to librarians, both as to their virtues and as to their faults. It will suffice here merely to mention some of them. They are the bibliographies of bibliographies of Petzholdt, Vallée, Stein, and Langlois.<sup>2</sup> These may very well be supplemented, for Slavic Europe, by the general bibliographies of Germany and the Scandinavian countries, and especially by the *Quellenkunde zur Weltgeschichte* (A. Hofmeister, R. Stübe, P. Herre. Leipzig, 1910) and the last edition of Dahlmann-Waitz *Quellenkunde der deutschen Geschichte* (8. Aufl. Leipzig, 1912. 1290 pp.). Both of these works represent thorough bibliographical scholarship and contain a considerable number of items very valuable for Slavic history.

There is no general Slavic bibliography, either retrospective or current.<sup>3</sup> The scholar must search through

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<sup>2</sup> Petzholdt, J. *Bibliotheca bibliographica*. Leipzig, 1866; Vallée, L. *Bibliographie des Bibliographies*. Paris, 1883-1887. 2 vols.; Stein, H. *Manuel de Bibliographie générale*. Paris, 1897; Langlois, C. *Manuel de Bibliographie historique*. Paris, 1896-1904. 2 vols.

<sup>3</sup> For some idea of the history of Slavic bibliography see Hovorka, J. *Dějiny české a slovanské Bibliografie* (Narodní Listy, Prague, 1894. Nos. 101, 109, 122, 132) and Truhlař, F. *Památník České Akademie*. Prague, 1898. K. Estreicher in his *Bibliografia Polska* (Vol. I, Introduction. Kraków, 1872) has a short essay in both French and Polish on this same subject in which he brings it down to 1870.

the mass of national Slavic bibliographies before he can feel sure that no important work has escaped him. There exist, however, a few guides for short periods of this gigantic field. V. Jagić, that tireless Southern Slav scholar, who for over a quarter of a century has written his name large in the annals of Slavic scholarship, published in the valuable *Archiv für slavische Philologie* a short review of works on Slavic philology dealing with languages, literatures, ethnology, and antiquity, for the years 1870-1875.<sup>4</sup> This was followed in the same publication by F. Pastrnek's painstaking *Bibliographische Übersicht über die slavische Philologie*, 1876-1891 (Supplementband zum *Archiv f. slav. Philol.* B. XIII. Berlin, 1892. 451 pp.), conceived in the same broad and scholarly spirit. This work has on the whole attracted too little attention for its importance. In fact, it is the only real contribution to general Slavic bibliography that exists today. It is to be hoped that another volume will mark the close of the next quarter-century of that journal's activity.

A work, which was originally meant to be a periodical publication giving current Slavic bibliography and which lodged soon after its first issue, was the publication entitled *Slaviānoviēdiēnie*<sup>5</sup> (St. Petersburg, 1901, 1903). The *Obozriēnie trudov po Slaviānoviēdeniū*<sup>6</sup> (St. Peters-

<sup>4</sup> *Bibliographisches Übersicht der Erscheinungen auf dem Gebiete der slavischen Philologie, 1870-1875* (*Archiv für slavische Philologie*. Vol. I, 465-607. Berlin, 1876).

<sup>5</sup> Slavic Researches.

<sup>6</sup> Survey of Slavic Researches.



burg, 1913) for 1912 is similar in nature and has apparently met the same fate. Those seeking to find out what the Poles have written in Polish about the Slavs will find it almost complete down to 1911 in E. Kołodziejczyk's *Bibliografia Słowianoznawstwa polskiego*<sup>7</sup> (Kraków, 1911. 303 pp.). This work is on the whole well classified and should serve as a stepping-stone to something better. At least, if the scientific world cannot have a huge bibliography of the Slavs in general, it would welcome bibliographies of the type of Kołodziejczyk's. In that manner, the services of specialists would be secured for each field.

In seeking to discover current, general Slavic bibliography, we descend into still greater anarchy. Of the current bibliographies which gave much promise, but which were discontinued owing to lack of support, the *Catalogue slave bibliographique pour 1877 (-1881)* (Prague, 1877-1881) begun by two Bohemian scholars, Michálek and Klouček, is most important. After an existence of four years, it was forced to limit its scope to Bohemian bibliography. In a more limited way, a Bohemian periodical called the *Věstník kritický a bibliografický*<sup>8</sup> (Prague, 1869-1873. Continued as *Věstník bibliografický, Časopis pro Rozhled v Literatuře, Hudbě i Umění*.<sup>9</sup> Prague, 1875 ff. Monthly.) and the *Przewodnik bibliograficzny*<sup>10</sup>

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<sup>7</sup> Bibliography about the Slavs in Polish.

<sup>8</sup> Critical and Bibliographical Messenger.

<sup>9</sup> Bibliographical Messenger, a Magazine of Survey for Literature, Music, and Art.

<sup>10</sup> Bibliographical Guide.

(Kraków, 1873 ff.) attempt the task of current Slavic bibliography in part. Both are current today.

Current bibliography in the broad field of Slavic philology is splendidly covered by at least four publications, three Slavic and one German. The Slavic publications are the *Filologicheskiiâ Zapiski*<sup>11</sup> (Russian. Voronezh, 1861 ff.), the *Listy filologické a paedagogické*<sup>12</sup> (Bohemian. Prague, 1874 ff.), and the *Rocznik Slawistyczny*<sup>13</sup> (Polish. Kraków, ?). The German publication referred to is the *Archiv für slavische Philologie* (Berlin, 1876 ff.) mentioned above. This may be trusted to have caught nearly all of the important works in this field published since 1876.

Current bibliography in history may be found in the *Jahresberichte der Geschichtswissenschaft* (Berlin, 1880 ff., for years 1878 ff.). Since 1911, it may be said to have been partially covered by the *Archiv für östereuropäische Geschichte* (Berlin, 1911 ff.). For the rest, one must refer to the host of Slavic historical publications published by each of the nations individually. It cannot be said that there exists today any one journal which collects and lists all the literature appearing currently on all parts or even any one phase of this subject.

Books in Old-Slavic (Church Slavic or Old-Bulgarian) may best be consulted in J. Karataev's *Khronologicheskaiâ Rospis slaviânskikh Knig*,<sup>14</sup> etc. (St. Petersburg,

<sup>11</sup> Philological Memoirs.

<sup>12</sup> Philological and Pedagogical Papers.

<sup>13</sup> Slavistic Annual.

<sup>14</sup> Chronological List of Slavic Books in the Cyrillic Alphabet, 1491-1730. For the others, see Pastrnek, *op. cit.*, 22-24, and *Archiv f. slav. Philol.* 1892 ff.

1861) and in his other works on this subject. Many scholars, since Karataev's work was published, have added to this list. M. Murko's *Geschichte der älteren südslavischen Literaturen* (Leipzig, 1908. 248 pp.) and P. Šafařík's *Geschichte der südslavischen Literatur* (Prag, 1864) may be found helpful bibliographically.

For further material, the scholar must turn to the national Slavic bibliographies, of which there are a large number, some of them of a very high grade.

## II. THE RUSSIANS

There exists no complete, general, retrospective bibliography for the Russians. There are, however, bibliographical journals which present a complete, general, current bibliography of this subject. N. Lisovskiĭ, the most noted of recent Russian bibliographers, has given an account of the history of bibliographical science in Russia in his little book entitled *Bibliografiâ, Obzor Trudov bibliograficheskago Soderzhanîâ*<sup>15</sup> (St. Petersburg, 1900. 50 pp.). Though written in Russian, it deserves to be better known in American library circles.

Those seeking early bibliographies of Russian bibliography should go to the two contributions of V. Undolskiĭ<sup>16</sup> and G. Gennadi<sup>17</sup> on this subject. They cover the field down to 1858, when it may be said to have been

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<sup>15</sup> Bibliography, a Survey of Works of Bibliographical Content.

<sup>16</sup> *Ocherk bibliograficheskikh Trudov v Rossii* (in his *Bibliograficheskiiâ rozyskaniiâ*. Moskva, 1846. pp. 3-26).

<sup>17</sup> *Literatura russkoĭ Bibliografii*, etc. (St. Petersburg, 1858).

taken up by the works which are to be mentioned presently.

The first notable work in general Russian bibliography was V. Sopikov's *Opyt rossijskoj bibliografii*<sup>18</sup> (St. Petersburg, 1813-1821. 5 vols. New edition. St. Petersburg, 1904-1906. 5 parts in 1 vol.). For the years 1813-1825 only catalogues of such libraries as those of Plavilshchikov and Smirdin are available. V. Mezhov, the father of Russian bibliography, began his prodigious activity in 1869 by publishing his first *Sistematicheskij Katalog s 1825 do 1869*<sup>19</sup> (St. Petersburg, 1869). Mezhov continued for two decades to produce colossal bibliographies in all fields, but many are unfortunately very poorly classified. P. Efremov<sup>20</sup> contributed to the general bibliography of the period between 1855 and 1873, and his commission with the booksellers was assumed by the needy, but strenuous, Mezhov<sup>21</sup> who brought it down to 1888.

With the year 1888, the general, retrospective bibliography ceases to exist, and the scholar or librarian must

<sup>18</sup> An Attempt at a Russian Bibliography. Vol. I gives books in Church Slavonic arranged by classes; Vols. II-V are a catalogue of books in Russian to 1813 by authors. The new edition with corrections was by Rogozhin. See also Morozov, P.O. *Alfabetnyj Ukazatel Imen*, etc. St. Petersburg, 1876. This supplies a subject index.

<sup>19</sup> Systematic Catalogue from the Years 1825 to 1869. There are ten supplements to this. St. Petersburg, 1869-1878.

<sup>20</sup> *Sistematicheskij Rospis Knigam, 1855-1866* (Systematic List of Books). St. Petersburg, 1867; Supplements, 1867-1873 (St. Petersburg, 1869, 1874).

<sup>21</sup> *Sistematicheskij Rospis Knigam, 1873-1881*. St. Petersburg, 1880; 1881-1882, St. Petersburg, 1884; 1883-1887, St. Petersburg, 1889.



turn to the pages of bibliographical journals current since that year. The more important of these have been the *Knizhnyi Vîestnik*<sup>22</sup> (St. Petersburg, 1884 ff.), the *Bibliograf* (St. Petersburg, 1885 ff.), and the *Pravitel'svennyi Vîestnik*<sup>23</sup> (St. Petersburg, 1888 ff.). Recently three other valuable bibliographical journals were added to make the net more complete: the *Knizhnaia Lietopis glavnago Upravleniia po Dîelam Pechati*<sup>24</sup> (St. Petersburg, 1908 ff.), the booksellers' *Sovmîestnyi Katalog Knig*<sup>25</sup> (St. Petersburg, 1913 ff.), and the *Bibliograficheskiia Izvîestiia. Zhurnal*<sup>26</sup> (Moscow, 1913 ff.).

In recent times, S. A. Vengerov made a most ambitious attempt at a general catalogue of Russian books in his *Russkii Knigi, 1708-1893* (St. Petersburg, 1898. 3 vols. in 2). It lodged in the letter *B*. Since 1905 I. G. Bezgin has been at work on a huge catalogue which bears the title *Opisanie vsîekh russkikh Knig i povremenikh Izdanii*<sup>27</sup> (St. Petersburg, 1905 ff.). The plan calls for twelve series running contemporaneously, series I covering the years 1708-1799, series II-XII the eleven decades, 1800-1909. The work appears to be in progress at the present time.

Certain other general bibliographical contributions of a special nature may be mentioned here. They are

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<sup>22</sup> Book Messenger.

<sup>23</sup> Government Messenger.

<sup>24</sup> Book Chronicle of the Chief Administration for Printed Works.

<sup>25</sup> Joint Catalogue of Books.

<sup>26</sup> Bibliographical News. Journal.

<sup>27</sup> Description of All Russian Books and Periodical Publications. See also Peddie, R. A. *National Bibliographies*. London, 1912. pp. 27-28.



G. Gennadi's<sup>28</sup> bibliography of rare Russian books published under the title of *Russkiiâ knizhnyiâ Rîedkosti* (St. Petersburg, 1872), I. A. Berezin-Shirîaev's *Materialy dliâ Bibliografii* (St. Petersburg, 1868-1870), and his other works.<sup>29</sup> Further collections of rare books may be found in N. V. Guberti's *Materialy dliâ rusскоi Bibliografii; Khronologicheskoe Obozrîenie rîedkikh i zamîechatel'nykh russkikh Knig XVIII st.*,<sup>30</sup> etc., 1725-1800 (Moscow, 1878, 1881, 1891) and in A. Burtsev's<sup>31</sup> *Opisanie rîedkikh rossîiskikh Knig* (St. Petersburg, 1897).

Special bibliographies of a general historical or literary nature are very numerous. Let us glance first at the historical bibliographies. In this field, Mezhev contributed heavily. He worked up the *Russkaiâ istoricheskaiâ Bibliografiâ, 1800-1854* (St. Petersburg, 1892-1893. 3 vols. Incomplete).<sup>32</sup> The two Lambins<sup>33</sup> covered the period between 1855 and 1864, while Mezhev<sup>34</sup> continued the task for the years 1865-1876. Here the

<sup>28</sup> Russian Book Rarities.

<sup>29</sup> Materials for Bibliography. 8 books and 4 supplements; *Opisanie russkikh i inostrannykh Knig ili dopolnitel'nye Materialy*. St. Petersburg, 1873; *Dopolnitel'nye Materialy*. St. Petersburg, 1884; *Poslîednie Materialy*. St. Petersburg, 1884; *Obzor Knig ili okonchatelnye Materialy*. St. Petersburg, 1896.

<sup>30</sup> Materials for Russian Bibliography; a Chronological Survey of Rare and Remarkable Russian Books of the Eighteenth Century, etc.

<sup>31</sup> Description of Rare Russian Books.

<sup>32</sup> Russian Historical Bibliography.

<sup>33</sup> Lambin, P. i B. *Russkaiâ istoricheskaiâ Bibliografiâ za 1855-64*. St. Petersburg, 1861-1884. 10 vols.

<sup>34</sup> *Russkaiâ istoricheskaiâ Bibliografiâ za 1865-76*. St. Petersburg, 1882-1890. 8 vols.

attempt at a general historical bibliography lodged. V. S. Ikonnikov wrote in 1891 and 1892 a valuable work on Russian historiography, which gives many bibliographical items, under the title of *Opyt russkoï Istorio-grafii*<sup>35</sup> (Kiev, 1891-1892). Historians may still find useful K. Bestuzhev-Rûmin, *Quellen und Literatur zur russischen Geschichte von der ältesten Zeit bis 1825* (Übersetzt v.T. Schiemann. Mitau, 1876. B. I of his *Geschichte Russlands*). A band of Russian scholars, headed by E. V. Artsimolovich, published in 1910 a very handy little volume for historical bibliography under the title of *Ukazatel Knig po Istorii i obshchestvennym Voprosam*<sup>36</sup> (St. Petersburg, 1910). The number of special bibliographies on all phases of the social and natural sciences is legion. Lisovskii gives a list of them in his little bibliography, but it is too long to insert here.<sup>37</sup>

The scholar or the librarian may consult with profit bibliographies on regional Russia. For Finland, there are the works of Vasenius, Grotenfeldt, Carpelan, Borodkin,

<sup>35</sup> An Attempt at Russian Historiography.

<sup>36</sup> A Guide to Books for History and Public Questions. American Librarians will find A. L. Morse's *Reading List on Russia*, Albany, 1899 (New York State Library Bulletin, Vol. I, No. 15. Jan. 1899) still useful.

<sup>37</sup> *Bibliografiia, Obzor Trudov*, etc. St. Petersburg, 1900. 35 ff.

See also such works as: *Russkii Entsiklopedicheskii Slovar*. I. N. Berezin ed. (Russian Encyclopedic Dictionary). St. Petersburg, 1873-1879. 16 vols; *Russkii Biograficheskii Slovar*, etc. A. A. Polovtsov ed. (Russian Biographical Dictionary). St. Petersburg, 1900-1912. 16 vols.; and Vengerov, S. A. *Kritiko-biograficheskii Slovar Russkikh Pisatelei i Uchënykh* (Critical-Biographical Dictionary of Russian Writers and Learned Men). St. Petersburg, 1899-1904. 6 vols. in 4. No longer published.

and others;<sup>38</sup> for Lithuania, Stankiewicz<sup>39</sup> and Baltramaitis;<sup>40</sup> for Little Russia, Levitskii;<sup>41</sup> for Baltic Russia, Winkelmann, Poelchau, Girgensohn, and Buchholz;<sup>42</sup> for the Caucasus, Miansarov;<sup>43</sup> for Asiatic regions and neighbors, the contributions of Mezhov,<sup>44</sup> of Ternovskii,<sup>45</sup> of Penkine,<sup>46</sup> of Schwab,<sup>47</sup> of Zenker,<sup>48</sup>

<sup>38</sup> Vasenius, V. *La Littérature finnoise 1544-1877. Catalogue alphabétique et systématique.* Helsingissä, 1878. Four supplements, 1878-1900; J. Grotenfeldt, K. *Katalog der Bibliothek der finnischen Literaturgesellschaft.* Helsingissä, 1894; Carpelan, J. *Finsk biografisk Handbok.* Helsingfors, 1903; Borodkin, M.M. *Finlândia v russkom pečati.* St. Petersburg, 1902. 333 pp.; Qvigstad, G. u. Wiklund, K.B. *Bibliographie der lappischen Literatur.* Helsingfors, 1899.

<sup>39</sup> Stankiewicz, M. *Bibliografia Litewska od 1547 do 1701 r.* Kraków, 1899. A chronological catalogue with descriptions and annotations.

<sup>40</sup> Baltramaitis, S. *Spisok Litovskikh i Drevne-Prusskikh Knig izdanykh s 1563 po 1903 god.* St. Petersburg, 1904. A chronological catalogue citing authority for the titles quoted.

<sup>41</sup> Levitskii, J. *Galitsko-russkaiâ Bibliografiâ XIX stolētiâ.* Lwów, 1888-1889. 3 vols.

<sup>42</sup> Winkelmann, E. *Bibliotheca Livoniae historica.* Berlin, 1878; Poelchau, A. *Die livländische Geschichtsliteratur im Jahre 1883 (et seq.).* Riga, 1884 ff.; Girgensohn, I. *Livländische Geschichtsliteratur 1890-1910 (Deutsche Geschichtsblätter. B. XII, 1911. pp. 283-291).* Buchholz, A. *Bibliographie der Archaeologie Liv-, Est- und Kurlands.* Riga, 1896.

<sup>43</sup> Miansarov, M. *Bibliographica Caucasia et Transcaucasica.* St. Petersburg, 1874-1876.

<sup>44</sup> Mezhov, V. *Bibliographia Sibirica.* St. Petersburg, 1891-1892. 3 vols. in 1; *Bibliographica Asiatica.* St. Petersburg, 1891-1894. 3 vols. in 1; *Turkestanii Sbornik.* St. Petersburg, 1878.

<sup>45</sup> Ternovskii, A. A. *Bibliografiâ Sibiri.* 1895.

<sup>46</sup> Penkine, *Zakaspiskii Krai.* St. Petersburg, 1888.

<sup>47</sup> Schwab, M. *Bibliographie de la Perse.* Paris, 1876.

<sup>48</sup> Zenker, J. L. *Bibliotheca Orientalis.* Leipzig, 1846-1861. 2 vols.

of Pozdīeer,<sup>49</sup> of Griffin,<sup>50</sup> of Windeyer,<sup>51</sup> of Cordier,<sup>52</sup> and of Wenckstern.<sup>53</sup>

Those searching for items in Russian literature will turn to A. V. Mezier's *Russkaia Slovesnost s XI po XIX Stoliētia vklūchitel'no*<sup>54</sup> (St. Petersburg, 1899-1902. 2 vols.), to N. A. Rubakin's, *Sredi knig*<sup>54a</sup> (Moscow, 1911-1912. 2 vols.) and to V. Mezhov's *Istoriia russkoī i vseobshchei Slovesnosti za 16 Liēt s 1855 do 1870*<sup>55</sup> (St. Petersburg, 1872) and his *Bibliograficheskiī Ukazatel perevodnoi Belle-triski*,<sup>56</sup> etc. (St. Petersburg, 1897).

To enter upon a description of catalogues of Russian libraries and collections of Russian books would lead us too much into detail. Lisovskii's *Bibliography* is fairly full in this respect down to 1900. A few leading ones, however, deserve mention here. There is the famous *Russica*<sup>57</sup> of the St. Petersburg Public Library, an alpha-

<sup>49</sup> Pozdīeer, D. M. *Opisanie Manzhurii*. 1897. 2 vols.

<sup>50</sup> Griffin, A. *Library of Congress Select List of Books with References to the Periodicals Relating to the Far East*. Washington, 1904.

<sup>51</sup> Windeyer, M. *China and the Far East, 1889-1899*. Albany, 1901 (New York State Library Bulletin, 59).

<sup>52</sup> Cordier, H. *Bibliotheca Sinica*. 2d éd. Paris, 1904-1908.

<sup>53</sup> Wenckstern, F. v. *A Bibliography of the Japanese Empire*. Leiden, 1895-1907. 2 vols.

<sup>54</sup> Russian Literature from the Eleventh to the Nineteenth Century inclusive.

<sup>54a</sup> Among books.

<sup>55</sup> The History of Russian and General Literature for Sixteen Years from 1855 to 1870.

<sup>56</sup> Bibliographical Guide to Translated Belles Lettres.

<sup>57</sup> St. Petersburg. Public Library. *Catalogue de la Section des Russica ou Écrits sur la Russie en Langues étrangères*. St. Petersburg, 1873. 2 vols.



betical bibliography of works on Russia in languages other than Russian. This is not as important as its reputation would appear to make it. There is also the catalogue<sup>58</sup> of two volumes of the same institution published in 1907. A number of American universities, namely Yale, Cornell, and Pennsylvania, have catalogues for their Russian or Slavic collections.<sup>59</sup>

The bibliography of the periodical press is represented by several important contributions. A. N. Neustroev's guide under the title of *Ukazatel k russkim povremennym Izdaniïam i Sbornikam za 1703-1802*<sup>60</sup> (St. Petersburg, 1875) was superseded by N. Lisovskii's *Russkaïa periódicheskaïa Pechat, 1703-1894*<sup>61</sup> (St. Petersburg, 1895 ff.). Sreznevskii in 1901 compiled another guide of capital importance, bringing the list down to 1899 under the title of *Spisok russkikh povremennykh Izdaniï s 1703 po 1899 god*<sup>62</sup> (St. Petersburg, 1901).

### III. THE POLES

No branch of the Slavic people is so well provided with comprehensive and scientific retrospective bibli-

<sup>58</sup> *Katalog russkikh Knig.* 2 vols.

<sup>59</sup> Yale University. *Catalogue of (Russian) Books (and Books on Slavic History, Literature, Philology, etc.)* N.P. 1896; Cornell University. *The Schuyler Collection (Library Bulletin.* Ithaca, 1886. Vol. I, 301-315); *A Catalogue of the Russian Books Presented to the University of Pennsylvania by Charlemagne Tower.* St. Petersburg, 1902. 138 pp.

<sup>60</sup> Guide to Russian Periodical Publications and Collections for the Period 1703 to 1802.

<sup>61</sup> The Russian Periodical Press 1703-1894.

<sup>62</sup> List of Russian Periodical Publications from 1703 to 1899.



ographies as the Polish nation. The foundations of Polish bibliography are to be found in the monumental work in twenty-four volumes of K. Estreicher, published from 1872 to 1913 under the general title of *Bibliografia Polska*<sup>63</sup> (Kraków). This huge, but scientific, work is almost exhaustive for the entire field of Polish printing activity from 1455 down to the end of the nineteenth century.

For the earlier period, T. Wierzbowski's *Bibliographia Polonica XV. ac XVI. ss* (Varsoviae, 1889-1894. 3 vols.) may be used as a supplement. In a similar manner, one may make use of F. Kopera's Jagellonian bibliography published under the name of *Spis Druków Epoki Jagiellońskiej*<sup>64</sup> (Kraków, 1900). Much valuable material may still be found in A. Jocher's *Obraz bibliograficzno-historyczny Literatury i Nauk w Polsce, od Wprowadzenia do niej Druki po rok 1830 włącznie*<sup>65</sup> (Wilno, 1840-1844. 3 vols.).

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<sup>63</sup> Polish Bibliography. The work was published in three parts: (1) Vols. I-VII and Vol. X for 1800-1870; (2) Vols. VIII-IX for 1455-1799, Vol. XI for 1871-1889; (3) Vols. XII-XXIV for the fifteenth and sixteenth centuries; also for 1881-1900.

In addition one may find some material in the *Encyclopedija Powszechna* (General Encyclopedia). Warszawa, 1859-1868. 28 vols. (new edition in progress); and in the *Słownik geograficzny królestwa Polskiego i innych krajów słowiańskich*. F. Sulimierski et al. editors (Geographical Dictionary of the Polish Kingdom and other Slavic Lands). Warszawa, 1880-1904. 15 vols. in 16.

<sup>64</sup> List of Publications in the Epoch of the Jagellonians.

<sup>65</sup> A Bibliographical-historical Survey of Literature and Science from the Beginning to the Year 1830.

The historian should use the painstaking *Bibliografia*<sup>66</sup> *Historii Polskiej* (Kraków, 1891-1903. Seven parts. 2150 pp.) of L. Finkel, another noted Polish bibliographer. This is a well-classified work and may be relied on to have caught anything worth while on the history of Poland. It is indispensable to the scholar.

Those wishing to secure literature about Poland published in German in Germany will find it in L. Kurtzmann's *Die polnische Literatur in Deutschland, bibliographisch zusammengestellt* (Posen, 1888. 89 pp.). The smaller libraries in America may find Mrs. Jozefa Kudlicka's *Selected List of Polish Books* (Chicago, 1913), though inadequate, still useful.<sup>67</sup>

It is not an easy task to watch current Polish bibliography. The *Przewodnik bibliograficzny: Miesięczny dla Wydawców, Księgarzy, Antykw'zów*, etc.<sup>68</sup> (Kraków, 1873 ff.), has as its task the survey of the whole field. Various publications of the Academy of Sciences in Cracow<sup>69</sup> have carried on piecemeal the ideal of supply-

<sup>66</sup> Bibliography of Polish History. Finkel, L. Sawczynski, H. and Modelski, E. T., published a continuation of this work under the title of *Bibliografia Historii polskiej, 1901-1910*. Kraków, 1914. See also Lelewel, J. *Rozbiory Dzieł obejmujących albo Dzieje, albo Rzeczy polskie*. Poznań, 1844.

<sup>67</sup> Hiersemann, K. *Polonica*. Leipzig, 1908. 41 pp. (Katalog 356) may be of some value to the librarian.

<sup>68</sup> The Bibliographical Guide. Monthly for Publishers, Booksellers, and Antiquarians, etc.

<sup>69</sup> *Archivum do Dziejow Literatury i Oswiaty w Polsce wydawne przez Komisye Akademii Umiejętności*. Kraków, 1878-1895; *Bulletin international de l'Academie des Sciences de Cracovie. Classe de Philologie. Classe d'Histoire et de Philosophie*. Cracovie, 1901 ff. Monthly, except in August and September;

ing a current bibliography. But it cannot be said that the work is done successfully. The scholar should examine also the following periodicals: for general bibliography the *Bibliotheka Warszawska*<sup>70</sup> (Warszawa, 1841 ff.), the *Przegląd Polski*<sup>71</sup> (Kraków, 1876 ff.), and the *Ateneum*,<sup>72</sup> *Pismo Naukowe i Literackie* (Warszawa, 1876 ff.); for history, the *Kwartalnik historyczny*<sup>73</sup> (Warszawa, 1887 ff.) and the *Przegląd Historyczny*,<sup>74</sup> and for philology, the *Prace filologiczne*.<sup>75</sup> Much current bibliography will be found in them. As usual, foreign journals have brought notices, criticism, and current bibliography.<sup>76</sup>

#### IV. THE SLAVS IN GERMANY

The Slavs who have lived or are now living in the German Empire consist mainly of the Poles, the Kashubs,

Komisija Bibliograficzna. *Katalog Literatury naukowej polskiej*. Kraków, 1914 ff. One may also consult two other publications not published by the Academy: *Warszawski Rocznik Literacki* Warszawa, 1880 ff., and *Książka. Miesięcznik poświęcony Bibliografii*, 1900 ff.

<sup>70</sup> Warsaw Library. See Index: Estreicher, K. *Zestawienie Przedmiotów zawartych w 136 Tomach Biblioteki Warszawskiej z Lat 1841-1874*. Kraków, 1875. 319 pp.

<sup>71</sup> The Polish Survey. Monthly. Index: Pieniążek, J. *Spis Przedmiotów zawartych W 80 Tomach, 1860-1886*. Kraków, 1886. 62 pp. Supplement of Vol. CCXLI.

<sup>72</sup> Athenaeum, a Scientific and Literary Paper. Monthly. Vol. LII contains an index for Vols. I-LII: *Zestawienie Przedmiotów zawartych w 52 Tomach Ateneum z Lat, 1876-1888*. A. Chmiel, Warszawa, 1889. 122 pp.

<sup>73</sup> Historical Quarterly. <sup>74</sup> Historical Survey. <sup>75</sup> Philological Works.

<sup>76</sup> For instance see the *Jahresberichte der Geschichtswissenschaft*, *Historische Zeitschrift*, *Revue historique* (especially 1878), *Revue des Questions historiques* (especially Vol. XV, 251 ff.), and *Archiv f. slav. Philol.* (especially on Polish language and literature, Vols. XII, XXXII, XXXIII). Others might be enumerated here, but these may serve as types.

the Slowinzians, the Masurians, the Polabians, and the Sorbs or Lusatian Serbs. All of these may be said to be covered bibliographically by the general works on Germany and Poland with the exception of the Sorbs or Lusatian Serbs. They have a national bibliography of their own. This was compiled by J. A. Jenč after thirty years of labor and published in the leading Serbian journal, the *Časopis Mačicy Serbskeje* (Budyšin, 1880). It covers the period from 1574 to 1880. The Catholic literature of the Sorbs was collected by H. Dučman in three instalments under the title of *Pismowstwo kathol-skich Serbow* (Č.M.S. 1869, 1874, 1889) in the same publication, which is at present the best source of current bibliography.

#### V. THE BOHEMIANS AND THE SLOVAKS

No one can pretend to study or write the history of the Slavs in Austria-Hungary without consulting the works which deal with the general history of Austria-Hungary in addition to the country or nation under investigation. In a similar manner, one cannot write a scientific history of Austria-Hungary in general without taking due cognizance of the internal historical evolution of its many nationalities in particular. This makes the task of the bibliographer fully as difficult as that of the historian.<sup>77</sup>

<sup>77</sup> Junker, C. *Über den Stand der Bibliographie in Österreich*. Wien, 1897. 23 pp. (Internationale bibliographische Konferenz. Zweite Sitzung. Brussels, 1897). This is the most accessible account of Austro-Hungarian bibliography.

For this and for many precious items in bibliography see: Wurzbach, K. V., *Biographisches lexikon des kaiserthums Österreichs*. Wien, 1855 ff. 60



In the problem at hand, it is necessary to discuss the general bibliographical aids, first for the Hapsburg empire, then for Austria and Hungary separately, and finally for the Bohemians and the Slovaks.

There exists no general, retrospective bibliography for Austria-Hungary. Nor does it appear that one was ever attempted. A current, general bibliography was begun in 1852 under the title of *Allgemeine Bibliographie für das Kaiserthum Österreich*<sup>78</sup> and was continued with interruptions under various titles down to 1889 when it ceased publication as the *Österreichischer Catalog*. Since 1860, the book dealers of Austria, joined by those

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vols.; *Österreichs Staatswörterbuch*. Hrsg. v. Dr. Mischler u. Dr. Ulbrich. Wien, 2 Aufl. 4 B; *Slovník Naučný* (Bohemian Scientific Encyclopedia or Dictionary). Prague, 1860-1890. 12 vols.; and *Ottův Slovník Naučný* (Otto's Scientific Dictionary or Encyclopedia). Prague, 1888-1898. 13 vols.

<sup>78</sup> Under this title it appeared as an appendix to the *Österreichische Blätter für Literatur und Kunst* and the *Wiener Zeitung* down to 1857. In 1858 it appeared twice monthly as *Bibliographisches Central Organ des Österr. Kaiserstaates*, I Jahrg. Wien. 1859. II Jahrg. Wien, 1860. 276 Spalten. In 1860 its publication was stopped. Meanwhile C. Wurzbach had published the *Bibliographisch-statistische Übersicht der Literatur des Österr. Kaiserstaates vom 1. Jan. bis 31. December, 1853*. Wien, 1854. 2. Aufl. 1856. He hoped to pattern the general Hapsburg bibliography after that, but Bach's resignation in 1859 caused the abandonment of the scheme. In 1860, the Verein des Österreichischen Buchhändler was organized, and in 1861 the *Österreichischer Catalog* continued the general bibliography. This excellent publication came to an end, after a decade of valuable service, owing to lack of support. In 1871, the general bibliography was continued unscientifically as *Beilage zur Österr. Buchhändler Correspondenz. Alphabetisches Verzeichniss der Bücher*, etc. Between 1872 and 1882 the *Halbjähriges Inhaltsverzeichniss der in Bibliographien der Österr. Buchhändler Correspondenz aufgenommenen Neuigkeiten und Fortsetzungen* took its place. Between 1883 and 1888 it was again the *Österreichischer Catalog*. See Junker, *op. cit.*



of Hungary in 1888, have published the *Österreichisch-ungarische Buchhändler Correspondenz*<sup>79</sup> (Wien, 1860 ff.). This journal is now current and records all the publications made each week in the entire Hapsburg monarchy. From the year 1889 to the present time, the last-named journal and three Slavic publications, namely the *Český Katalog Bibliografický*<sup>80</sup> (Prague, 1889 ff. Annual), the *Česká Bibliografie*<sup>81</sup> (Z. V. Tobolka, ed. Prague, 1903. Annual), and the *Przewodnik Bibliograficzny*<sup>82</sup> (Polish. Kraków, 1873 ff.) are the only regular, current bibliographies of Austria proper worthy of mention.

If we turn to what there is left of Austrian bibliography, we find that F. Ritter von Krones's *Grundriss der österreichischen Geschichte mit besonderer Rücksicht auf Quellen und Literaturkunde* (Wien, 1882. 926 pp.) is a very valuable contribution and one which has often been overlooked in the search for materials. Along with Krones, one might find it worth while to use the *Bibliotheks-Katalog des Museum Francisco-Carolinum in Linz* (verf. von G. Bancalari. Linz, 1897. 668 pp. *Nachtrag. Bücherzugang, 1896-1900*. Linz, 1900. 767 pp.). C. Junker and L. Jelinek published the *Österreichische Bibliographie* (hrsg. v. Verein der Österr. ungar. Buchhändler. Wien, 1899-1901. 3 vols. Weekly. No

<sup>79</sup> See also *Festnummer anlässlich des 50 jährigen Bestehens, 1860-1910*. Wien, 1911. It is very important for the book trade.

<sup>80</sup> Bohemian Bibliographical Catalog.

<sup>81</sup> Bohemian Bibliography.

<sup>82</sup> Bibliographical Guide.

more published) which resembles very much the other *Correspondenz* publications mentioned above, but it is limited to Austria alone. A handy guide to the study of Austrian history was compiled by R. Charmatz under the title of *Wegweiser durch die Literatur der österreichischen Geschichte* (Stuttgart u. Berlin, 1912. 138 pp.). It is well classified, although furnished with an inadequate index. Its comments are not always applicable, and it is limited to works in German. Nevertheless, it will remain for some time to come the handiest guide to this complicated field and may be recommended with these qualifications to librarians.

If we turn now to Hungary (for the Slovaks inhabit that country), we find it very well provided with scientific bibliographies so far as the productive activity of the Magyars is concerned. The Slovaks, however, do not fare so well. K. Szabò<sup>83</sup> has compiled a Hungarian bibliography entitled the *Regi Magyar Könyvtar* (Budapest, 1879-1898. 3 series in 4 vols.). It has taken precedence over all others. The second and third parts of that work contain material on Hungary and its peoples in other languages than Magyar. This includes the Slovaks, whose publicational activity has been meager, owing to the persecution to which they have been subjected at the hands of the dominant Magyars. G. Petrik in his Hungarian bibliographies covers the period between

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<sup>83</sup> Ancient Magyar Library. Szabò has divided the material as follows: Series I, Books in Magyar, 1531-1711; Series II, Books published in Hungary not in Magyar; Series II, Books by Hungarian authors not in Magyar.

1712 and 1900,<sup>84</sup> and K. Renyi<sup>85</sup> since 1902 has published a current Hungarian bibliography which must be consulted for all publications since that date. Meanwhile, those unable to read Magyar or Slovak will find partial consolation in K. Benkert's *Ungarns deutsche Bibliographie, 1801-1860* (Budapest, 1886. 2 vols. in 1) and in I. Kont's *Bibliographie française de la Hongrie (1521-1910) avec inventaire Sommaire des Documents Manuscrits* (Paris, 1913. 323 pp. Travaux de la Conférence d'Étude hongroises à la Sorbonne). Both are very valuable and carefully prepared.

Bohemian bibliography will soon be in an excellent state. With the completion of the monumental *Bibliografie České Historie*<sup>86</sup> (Prague, 1900 ff. Vol. V, 1912) by Č. Zíbrt, it will take front rank alongside of Poland and Hungary. Zíbrt's work is almost exhaustive for history and has now reached into the seventeenth century after a most comprehensive bibliographical foundation. One must master the classification, however, before he can get about in it easily. It is not too much to say that no one can study the history of Central Europe in a

<sup>84</sup> *Bibliographia Hungariae, 1712-1860*. Budapest, 1888-91. 3 vols.; *Magyar Könyvészet* (Magyar Bibliography) 1860-1875. Budapest, 1885; *Supplement, 1876-1885*, Budapest, 1890; *Supplement, 1886-1900*, Budapest, 1903. This is an author catalogue with classified subject indexes.

<sup>85</sup> *Magyar Könyvkerekedők Evkönyve. Magyar Könyvészet* (Magyar Book-Sellers' Annual. Magyar Bibliography). Budapest, 1902. Annually. This author catalogue contains among other things a classified subject index of books and a list of periodicals.

<sup>86</sup> *Bibliography of Bohemian History*. Vol. I, *Bibliographical Aids*; Vols. II-V, *Sources*. (Vol. V deals with the seventeenth century.)

scholarly way and ignore the bibliographical contributions of Zíbrt's work.

Until this laudable work is finished, the scholar must use a variety of bibliographical sources covering the period after the seventeenth century. For this reason, one should consult J. Jungmann's *Historie Literatury České*<sup>87</sup> (Prague, 1849. 771 pp.); A. Hansgirk's *Katalog Českých Knih od I l. 1774 až do konce r. 1839*<sup>88</sup> (Prague, 1840. 72 pp.), F. Doucha's *Knihopisný Slovník Česko-Slovenský, 1774-1864*<sup>89</sup> (Prague, 1865), and I. Hanuš' *Quellenkunde und Bibliographie der böhmisch-slovenischen Literatur-Geschichte vom Jahre 1348 bis 1868* (Prag, 1868). Since 1893, the Germans of Bohemia have published, from time to time, the *Übersicht über die Leistungen der Deutschen Böhmens auf dem Gebiete der Wissenschaft, Kunst, und Literatur im Jahre 1891* (-1893; 1895-1897. Prag, 1893 ff.). Moravia has been included with Bohemia in all the bibliographies mentioned above and so has Austrian Silesia. For the latter, however, J. Partsch's *Literatur der Landes- und Volkeskunde der Provinz Schlesien* (Breslau, 1893) will be found useful.

The general current bibliographies for the Bohemians have already been mentioned above. In addition, the bibliographical appendix of the scientific historical review, the *Český Časopis Historický*<sup>90</sup> (Prague, 1895 ff.), checks

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<sup>87</sup> History of Bohemian Literature.

<sup>88</sup> Catalogue of Bohemian Books, 1774-1839.

<sup>89</sup> The Bohemian-Slovak Bibliographical Dictionary. It is arranged alphabetically by authors.

<sup>90</sup> Bohemian Historical Magazine.



up in its annual list the most important contributions to the history of the Bohemians. Along with this, from the German side should be mentioned the *Mitteilungen des Vereins für Geschichte der Deutschen in Böhmen* (Prag, 1863 ff.) and *Deutsche Arbeit* (München-Prag, 1901 ff.). The philological contributions may be found in the *Listy filologické a paedagogické*,<sup>91</sup> mentioned above. Many other general and scientific journals could be mentioned here, but space forbids.

Of all the Slavs, the bibliography of the Slovaks is in the least developed state. The scholar must search all the works mentioned above, especially Szabò, Petrik, Zíbrt, and Hanuš. But no bibliography for the Slovaks as such exists. Current Slovak bibliography, apart from the Bohemian, may be traced in the *Slovenské Pohl'ady*<sup>92</sup> (Turč Sv. Mart., 1849 ff. ?) which, with interruptions and under varied editorship, has existed from the middle of the nineteenth century down to the present time.

#### VI. THE SOUTHERN SLAVS

For the sake of convenience, the bibliographies dealing with the Southern Slavs may be divided into those which cover the Balkans in general and those which treat each of the Slavic nations separately. To the first belong comments on the bibliography of the Balkan peninsula, including Turkey, Rumania, and Greece; to the latter, bibliographical data on the Slovenians, the Serbo-

<sup>91</sup> Philological and Pedagogical Papers.

<sup>92</sup> The Slovak Survey (or Observations).



Croatians, the Bulgarians, and the Macedonians. It will be noticed, therefore, that the section on Austro-Hungarian bibliography just discussed should be used in connection with the one that is to follow.

It is a commonplace to say that Balkan bibliography is in a state of anarchy. We are at sea as to how to approach it with any surety, for Balkan affairs have so long been affairs of Europe that the scholar must seek far and wide. It is not the purpose here to enumerate exhaustively the bibliographical apparatus of this field. A few of the more important items will suffice, for, after all, the important material for the Slavic Balkans will be caught in the national bibliographies which will follow presently.

G. Bengesco has compiled a serviceable, but not exhaustive, bibliography of the Eastern question for the nineteenth century in his *Essai d'une Notice bibliographique sur la Question d'Orient. Orient-Européen, 1821-1897* (Bruxelles, 1897. 327 pp.). It is arranged in the order of the dates of publication. The New York Public Library published in its *Bulletin* a *List of Works in the New York Public Library Relating to the Near Eastern Question and the Balkan States Including European Turkey and Modern Greece* (January-May, 1910. Reprint. New York, 1910. 166 pp.). It is classified by countries and within these divisions it is arranged alphabetically. It is the most serviceable bibliography of that subject in print today. It may be questioned whether the periodical literature mentioned in the bibliography is of sufficient

importance, but it should be borne in mind that where standard works do not exist, periodical literature may be resorted to, although with caution. V. Jovanović's *An English Bibliography of the Eastern Question, 1481-1906* (Belgrade, 1908. 111 pp. Srpska kral'evska Akademija, *Spomenik*, Vol. XLVIII, 2d series, 40) is another work arranged by dates of publication. In spite of this, it is a very useful work. Booksellers like Hiersemann and Baer have published catalogues from time to time which may supplement the works mentioned above.<sup>93</sup>

The bibliography of the Ottoman or Turkish Empire or of Greece is highly unsatisfactory. J. Hammer-Purgstall gave a bibliography in the tenth volume of his monumental work *Geschichte des osmanischen Reiches* (Pest, 1831-1835. 10 vols.). The bookseller L. S. Olschki compiled among others a small bibliography under the title of *Histoire de l'Empire Ottoman* (Catalogue LII). These are useful because of the lack of adequate bibliographies. G. Auboyneau began a work, continued by Fevret, which promises much if it is ever brought to completion. Its publication began four years ago under the title of *Essai de Bibliographie pour servir à l'Histoire de l'Empire Ottoman*, etc. (Paris, 1911 ff.). Greek bibliography may be found in the works of Bretos and Cornilas.<sup>94</sup>

<sup>93</sup> Hiersemann, K. W. *Catalogues* 261, 194, 354, 439, etc. Leipzig, 1901-1915; Baer, J. *Ungarn . . . Kroatien, Dalmatien, Bosnien, Herzegovina, Rumänien, Serbien, Montenegro, Türkenkriege*. Frankfurt a. M., 1909.

<sup>94</sup> Bretos, A. P. *Modern Greek Philology*, etc. (in Greek). Athens, 1854-57. 2 vols. in 1; Cornilas, D. A. *Catalogue raisonné des Livres publiés en Grèce, 1868-72*. Athènes, 1873.

Rumanian bibliography is highly important for the Slavic Balkans. The bibliography of I. Bianu and N. Hodos *Bibliografia Românească Veche, 1508-1830*<sup>95</sup> (Bucuresci, 1903 ff. Tomul I, 1503-1716) promises to be a most valuable contribution. It is chronologically arranged with descriptive entries. G. Bengesco's *Bibliographie Franco-Roumaine du XIXe siècle* (Bruxelles, 1895. 218 pp. To 1893) will be useful especially to readers of Western European languages.

#### A. THE SLOVENIANS

Scattered as the Slovenians are in Carinthia, Carniola, Styria, and Istria, all lands which belong to the Hapsburgs, it is not easy to expect general bibliographies when the government has no desire to encourage them. The first systematic survey of Slovenian bibliography proper was published by M. Čop in 1831.<sup>96</sup> For a long while P. Šafařík's *Geschichte der südslavischen Literatur* (Prag, 1864. Vol. I, pp. iii-iv), which contains a bibliography of Old-Slovenian bibliographies, was the only contribution after Čop's to Slovenian bibliography. Until the publication of F. Simonič's bibliography, it was necessary to consult the leading publication of the *Slovenska Matice*,<sup>97</sup> namely the *Letopis Matice Slovenske*<sup>98</sup>

<sup>95</sup> Bibliography of Old (or Ancient) Rumania.

<sup>96</sup> See the preface to Simonič, F. *Slovenska Bibliografia*. Laybach, 1903-1905.

<sup>97</sup> The Slovenian Mother.

<sup>98</sup> Chronicle of the Slovenian Mother. Much valuable material may be found in the *Ljublanski Zvon*. Laybach, 1881 ff., and in the *Kres*. V. Čelovici, 1881 ff.

(Laybach, 1869 ff.). A decade ago, however, F. Simonič completed the first volume of his *Slovenska Bibliografija*<sup>99</sup> (Laybach, 1903-1905), and this has superseded all that have gone before it. It consists of works in Slovenian alone and is arranged alphabetically. It covers the period from 1550 to 1900. The *Zbornik Slovenske Matice* (Laybach, especially 1906 ff.) has published additions to, and continuations of, this work from time to time.

Slovenian ethnology for the years 1898-1904 may be found in J. Slebinger's *Bibliographie der slowenischen Volkskunde, 1898-1904* (*Zeitschrift für Österr. Volkskunde*. Jahrg. X, 243-247).

If we turn to the provinces in which the Slovenians live, we find a number of very useful bibliographies, even though they contain, by contrast to Simonič's work, materials almost wholly in German. For Carinthia, there is T. Strastil von Strassenheim's *Bibliographie der im Herzogthume Kärnten bis 1910 erschienenen Druckschriften* (Klagenfurt, 1912. 116 pp.). For Styria, there exist three valuable bibliographies, two by A. Schlossar, *Bibliotheca Historico-Geographica: Die Literatur der Steiermark in historischer, geographischer und ethnographischer Beziehung* (Graz, 1886. 170 pp.), and *Die Literatur der Steiermark in Bezug auf Geschichte, Landes- und Volkskunde; ein Beitrag zur österreichischen Bibliographie* (2e. Aufl. Graz, 1914); and one by J. Zahn, *Styriaca; Gedrucktes und Ungedrucktes zur Steiermärkischen Geschichte und Kulturgeschichte* (Graz, 1894-1905).

<sup>99</sup> Slovenian Bibliography.



3 B.). These works are on the whole well classified. C. Combi's *Saggio di bibliografia istriana* (Capodistria, 1864. 484 pp.) is a valuable bibliography of Istria.

Besides the periodicals in Slovenian already mentioned, there are a number of periodicals in German of considerable importance.<sup>100</sup> These will be found valuable for current bibliography.

#### B. THE SERBO-CROATIANS

Bibliography relating to the Serbo-Croatians is very unsatisfactory. There is no standard bibliography for both Serbians and Croats or for either. The miscellaneous bibliographical guides which exist must be fitted patiently together, but always with a feeling that the work is imperfect and that many an important work may be omitted. Except in the case of Dalmatia and Friuli, none are scientifically constructed. They resemble booksellers' catalogues more than anything else.

Those who wish bibliographies of Old-Serbian should consult P. Šafařík's *Geschichte der südslavischen Literatur*<sup>101</sup>

<sup>100</sup> For Carniola and Carinthia there are: *Mitteilungen des Geschichtsvereins für Kärnten*. Klagenfurt, 1811 ff.; *Mitteilungen des historischen Vereins für Krain*. Klagenfurt, 1848-68; *Archiv für vaterländische Geschichte und Topographie*. Klagenfurt, 1849-1900; *Mitteilungen des Musealvereins für Krain*. Klagenfurt, 1866-1907 (since 1908 under the title of *Zeitschrift für Heimatkunde*). For Styria there are: *Steiermärkische Zeitschrift*. Graz, 1821-1834. 3 vols. Neue Folge, 5 vols.; *Steiermärkische Geschichtsquellen*. Graz, 1864-1870 (continued by *Beiträge zur Erforschung Steirischer Geschichte*. Graz, 1870 ff.); *Mitteilungen des historischen Vereins für Steiermark*. Graz, 1850-1902; *Beiträge zur Kunde Steiermärkischer Geschichtsquellen*. Graz, 1864 ff. Both were superseded by *Steirische Zeitschrift für Geschichte*. Graz, 1903 ff.

<sup>101</sup> See Vol. III, Abth. II, pp. xii-xiii. The bibliography of Illyrian bibliographies may be found in Vol. II, Abth. II, pp. ii-iv.

already mentioned. The standard Serbian bibliography is that of S. Novakovich published under the title of *Srpska Bibliografija za Noviju Knjizhevnost*<sup>102</sup> (Belgrade) 1869). It is arranged chronologically, but there are author and subject indexes. There have been additions to it by Novakovich down to 1875 and by others after that date in the Serbian periodicals, the *Glasnik*,<sup>103</sup> the *Spomenik*,<sup>104</sup> and the *Glas*. M. Stayić published two booksellers' catalogues of Serbian books which, in view of the lack of careful, recent bibliographies, are useful.<sup>105</sup>

Readers of Western European languages may find much valuable material in J. Ivanich's, *Essai de Bibliographie française, anglaise, et allemande sur la Serbie et les Serbes* (London, 1907. 35 pp.) and in N. Petrovich's *Essai de Bibliographie française sur les Serbes et les Croates, 1544-1900* (Belgrade, 1900). They are arranged according to dates of publication and are excellent within the limits which have been set for them by their compilers. The index in each case, however, is entirely inadequate.

<sup>102</sup> Serbian Bibliography of Modern Literature.

<sup>103</sup> See *Glasnik*. Srpskoj uchenoe druzhstva. Belgrade, 1865 ff. Nos. 59, 61.

<sup>104</sup> *Spomenik*. Belgrade, 1890 ff. Vol. XXVII. Zhivalevich, D. A. *Serbian and Croatian Bibliography for the Year 1893*. Belgrade, 1895. Title in Serbian. For 1895 see Stayić, M. *Katalog Knjiga Srpske Knjizhevnosti za 1905 God.* Belgrade, 1905. 410 pp.

<sup>105</sup> *Katalog srpskikh Knjiga*. Belgrade, 1897. 248 pp.; *Glavni Katalog Tselokupne Knjizhevnosti*. Belgrade, 1912. (The latter has the following French title: *Catalogue générale de toute la Littérature serbe.*)

Purely Croatian bibliography is to be found in I. Kukuljević Sackinski's *Bibliografija Hrvatska*<sup>106</sup> (Agram, 1860. 1 vol. 233 pp. No more published. *Dodatek-Supplement, ibid.* 1863). This bibliography is now inadequate, although in 1860 it was a decided step forward. V. Gaj's *Knjiznica Gajeva* (Zagreb, 1875. 210 pp.), a little bibliography or catalogue of his father's library, is very limited in scope. There appears to have been no worthy effort to take care bibliographically of the Croatian literature which has appeared in the half-century since. The best approach to Croatian historical bibliography is to be found in the historiographies of F. Rački *crti hrvatske Historiografije*,<sup>107</sup> 1835-1885 (*Jugoslavenska Akad. Rad.* Vol. LXXX, 1886) and J. Mal *Neuere kroatische Historiographie* (*Zeitschrift f. östereuropäische Geschichte.* B. IV. Heft 2. Berlin, 1913).

When we turn to the bibliography of Dalmatia, Montenegro, and the Adriatic Coast, we find the excellent bibliographical works of G. Valentinelli. In his various bibliographies of Dalmatia, Montenegro, and Friuli, Valentinelli not only furnishes a wealth of material neatly classified and annotated, but creates a standard which is extremely high for Balkan bibliography. His important bibliographical works are: *Bibliografia della Dalmazia e del Montenegro* (Zagrabia, 1855. 339 pp.),

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<sup>106</sup> Croatian Bibliography. Both the bibliography and its supplement are divided into three divisions; into books printed in Glagolitic, in Cyrillic, and in Latin script. The divisions are arranged alphabetically by authors.

<sup>107</sup> Sketch of Croatian Historiography.

*Supplementi al Saggio bibliographico della Dalmazia e del Montenegro* (ibid., 1856), and *Bibliografia del Friuli* (Venezia, 1861. 540 pp.).<sup>108</sup> These may be supplemented by C. Tondini's *Notice sur la Bibliographie du Monténégro* (Paris, 1889), by M. Dragovich's *Pokushaj za Bibliografiji Tsrne Gore*<sup>109</sup> (Cettigne, 1892), and by A. Tenneroni's *Per la Bibliografia de Montenegro* (2d ed. Roma, 1896). This field of Southern Slavic bibliography should have been better followed up after the excellent start made by Valentinelli more than fifty years ago.

Good guides to current Serbo-Croatian bibliography have as yet to be founded.<sup>110</sup>

#### C. THE BULGARIANS

Bulgarian bibliography dates from the middle of the last century. In spite of the fact that it is so recent, it is nevertheless, by the very nature of its subject, very scattered. This has, in part, been due to the history of the Bulgarian people, whose early glory had long been forgotten by the people of Europe and who had not even been recognized as Slavs by their own kinsmen until well

<sup>108</sup> His less important works are: *Bibliografia Dalmazia*. Tratta da' codici della Marciana di Venezia. Venezia, 1845. 45 pp; and *Specimen Bibliographicum de Dalmatia et Agro Labeatium*. Venetiis, 1842.

<sup>109</sup> Attempt at a Bibliography of Montenegro.

<sup>110</sup> The *Serbsko-dalmatinski Magazin*. Carlstadt, etc., 1836-1851. 16 vols., contained items in current bibliography. The publications of the Royal Serbian Academy: *Sbornik za Istoriju*, etc., 1902 ff.; the *Glasnik*, 1847-1863 (17 vols.) and 1868-1883; the *Glas*; and the *Ljetopis Matitse Srpske* all contain material which may be considered current bibliography. The *Ljetopis* and *Sbornik* of the Jugo-Slavenska Akademia u Zagrebu should also be consulted.



down into the nineteenth century. The first printed book in Bulgarian dates from 1806, the first Bulgarian periodical from 1844, and the first work on Bulgarian bibliography from 1852. Nevertheless, of all the Balkan Slavs, the Bulgarians have made the greatest strides in bibliographical science.<sup>111</sup>

Until C. Jireček, the distinguished Bohemian scholar, compiled his work on Bulgarian literature under the title of *Knigopis Novob'lgarskata Knizhnina, 1806-1870*<sup>112</sup> (Vĕna, 1872), there did not exist a Bulgarian bibliography worthy of the name: This was the first important step in that direction. A work which was scientifically constructed and which carried Bulgarian bibliography from 1641 to 1877 was compiled by A. Téodorov-Balan in his *B'lgarski Knigopis*<sup>113</sup> (Sofia, 1893). These two works were superseded by the latter's bulky, synthetic bibliography *B'lgarski Knigopis za Sto Godini*<sup>114</sup> (Sofia, 1909. 1667 pp.). This huge volume covers Bulgarian bibliography from 1806 to 1905 and was

<sup>111</sup> For an excellent account of Bulgarian bibliography see Mikhov, N.V. (Michoff, N.V.) *L'Histoire et l'État actuel de la Bibliographie Bulgare*. (Extrait de *Bulletin de l'Institut international de Bibliographie*. XVe année [1910]. Bruxelles. pp. 247-253. no. 41.)

<sup>112</sup> Bibliography of Modern Bulgarian Literature. This work contains an author catalogue with an alphabetical subject index.

<sup>113</sup> Corrected and supplemented by S. Argyrov, N. Nachov, and J. Kermidshiev. See the *Periodichesko Spisane na B'lgarskoto Knizhovno Druzhestvo*. Braila, etc., 1871 ff., especially after 1894. Téodorov-Balan's bibliography is arranged under four subdivisions: (1) by subjects; (2) by date of publication; (3) by place of publication; (4) by language of the original work.

<sup>114</sup> Bulgarian Bibliography of a Hundred Years. It contains 15,258 items.

published under the auspices of the Bulgarian Scientific Society. In spite of the fact that many lacunae are said to exist in this work, Téodorov-Balan's contribution will remain the standard Bulgarian bibliography for years to come. Unfortunately, it lacks an index of subjects broad enough to include all its precious items.

I. P. Kepov<sup>115</sup> has published a bibliography useful for students of history, and N. Mikhov has compiled two handy little bibliographies especially useful to Western readers under the titles: *Bibliographie de la Turquie, de la Bulgarie et de la Macédoine. Notice* (Sophie, 1908. 2. pièce, 1913), and *Les Sources bibliographiques sur l'Histoire de la Turquie et de la Bulgarie* (Sofia, 1914. 119 pp.). J. G. Kersopulov's *Essai de Bibliographie Franco-bulgare, 1613-1910* (Paris, 1912. 67 pp. Extrait de la *Rev. d. Bibliothèques*, Nos. 7, 8, 9. Juillet-Sept., 1911) contains much useful material. A host of other scholars in many fields of activity have assisted in rounding out Bulgarian bibliography, but they are too numerous to mention here.<sup>116</sup>

The best current Bulgarian bibliography is to be found in the *Bibliograficheski Bîuletin*<sup>117</sup> (Narodna Biblioteka. Sofia, 1897 ff.) published by the National Library

<sup>115</sup> See Mikhov, N. *L'Histoire et l'État actuel de la Bibliographie bulgare*, *op. cit.* The Bulgarian title of Kepov's work was not accessible to the writer.

<sup>116</sup> See Mikhov, N. *L'Histoire et l'État actuel de la Bibliographie bulgare*, *op. cit.*

<sup>117</sup> Bibliographical Bulletin. The same institution also publishes the *Annuaire de la Bibliothèque nationale*.

at Sofia. The catalogues and other publications of this institution may also be found useful.

Bulgarian periodicals may be found enumerated in the works of J. Ivanov and S. Bobchev. Ivanov made a distinctly valuable contribution to Bulgarian bibliography in his *B'lgarski Periodicheski Pechat*,<sup>118</sup> 1844-1890 (Sofia, 1893. Tom. I. 587 pp.). This work is arranged under three heads: (1) chronological; (2) biographical (i.e., notices about editors); and (3) commentary (giving the name of each periodical). Another important work, although more a memoir than a bibliography, is that of Bobchev. It is *A Review (1844-1894)* (Philippople, 1894. 116 pp. Bulgarian) written in celebration of the fiftieth anniversary of Bulgarian periodical history. An attempt by Téodorov-Balan and Nicolaïev to found a guide to periodical literature failed in 1905 after a year of activity. In 1910 another was begun at Plevna. Its fate, however, is unknown to the writer.

#### D. THE MACEDONIANS

It is not necessary for a bibliographer to enter the lists in the long and acrimonious controversy as to what branch of the prolific Slavic race the Macedonians belong. It is his duty, however, to collect the materials which have made this controversy the cause of much strife. D. Matov has compiled a bibliography of Macedonian ethnography in his work entitled *Knigopis po Etnografiâta na Makedoniâ*<sup>119</sup> (*B'lgarski Preglad'*. Sofia, 1897. Kn'.

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<sup>118</sup> The Bulgarian Periodical Press.

<sup>119</sup> Bibliography of Ethnography in Macedonia.

V-VI). It contains works in French, German, Serbian, Bulgarian, Russian, Bohemian, Croatian, and Greek. L. Niederle, in his penetrating work *Makedonská Otázka*<sup>120</sup> (2d ed. Prague, 1903), has prepared a very handy and critical bibliography of that thorny polemic.

Along with bibliographies on Macedonia, it may be helpful to glance at Albanian bibliographies because the two former Turkish provinces have had a common history for ages. The German compilation *Albanesische Bibliographie* (Wien, 1909. 143 pp.) prepared by F. Mamek, G. Pekmezi, and A. Stotz contains in addition a small bibliography of Albanian bibliographies. E. Legrand's *Bibliographie Albanaise* (Paris, 1913) is arranged by dates of publication and contains a small index of subjects and authors together with comments.

It is hoped that the network of bibliographies constructed above will be sufficient to catch the important contributions, whether retrospective or current, in the field of Slavic history, languages, and literatures. For the librarian, it may serve as the first step in the building up of a well-rounded Slavic collection.

After all, it is to the librarian that the scholar and the interested public must turn, for he alone can prepare us to assume the task of responsible and impartial scholarship so lately conferred upon us. Nor is our desire to increase the bibliographical resources of this field in

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<sup>120</sup> The Macedonian Question.



America wholly an idealistic one. Besides the duty to science in all its manifold ramifications, there lies the further practical need that the American should study possible fields for his future economic activity. For this Slavic Europe still offers virgin opportunities in many ways. Thus science and material advance may go hand in hand.

A witty man once remarked that in ancient times nations hated each other because they did not know each other, but that now they hate each other because they know each other too well. Let us hope that, as Anglo-Saxon America comes to know Slavic Europe better, this little saying may be emphatically contradicted.

## SOME SCANDINAVIAN BIBLIOGRAPHERS AND THEIR WORKS

### I. HJALMAR PETTERSEN AND THE *BIBLIOTHECA NORVEGICA*

Hjalmar Marius Pettersen was born January 13, 1856. After taking his final degree (Candidatus Magisterii) at the University of Christiania in 1882, he became in 1887 an amanuensis in the University Library.

Hjalmar Pettersen's bibliographical interests must have been aroused at the very outset of his career, for already in 1890 appeared his "Anonymer og Pseudonymer i den Norske Literatur, 1678-1890." This work, although an important link in the many attempts, more or less successful, to lay bare the mysteries of the anonymous and pseudonymous literature of the world, is not the work on which his reputation as a bibliographer will rest. By far the most important of his contributions to bibliography is the *Bibliotheca Norvegica*.

It is fairly safe to assume that an undertaking so vast and comprehensive, and setting withal so high a standard of excellence as this monumental work, would here in America be an impossibility, without the support of the federal government, the Carnegie Institution, or other foundation, or the private benefaction of a Morgan or a Huntington.

A person combining the necessary qualifications of scholarly, bibliographic, and technical training, patience, and stamina, with private means and the necessary leisure to pursue investigations at the great book centers, particularly the national libraries of Europe, is not likely to make his appearance in our civilization for some time to come.

Hjalmar Pettersen seems to possess most of the above-mentioned qualifications and advantages, with a number of others

not mentioned. He is a splendid linguist, a man of broad and thorough scholarship, a bibliographer of lifelong training, and an indefatigable worker. At his delightful home at Bygdö, near Christiania, he has collected one of the finest private libraries of Northern Europe, and he has been able to spend much time at the great national libraries, notably the British Museum. As a result, there have appeared so far three volumes of what promises to be one of the greatest achievements in the field of national bibliography yet accomplished by any single bibliographer.

"Norsk Forfatterlexikon, 1814-1880," which J. B. Halvorsen at the time of his death in February, 1900, had carried almost single-handed well into its fifth volume and which Dr. H. Koht, now professor of history at the University of Christiania, carried to a successful conclusion, seemed at the time a monument of industry, of bibliographical erudition and skill, not likely soon to be equaled. The *Bibliotheca Norvegica*, to judge by the three great quartos so far published, promises to set, if possible, a still higher mark.

In the introductions to the three volumes which have appeared the author has not stated definitely the exact scope of his undertaking. So far as the work has progressed, however, this is indicated by the titles.

In Volume I, 1899-1908, he aims to present a "Descriptive Catalogue of Books Printed in Norway, 1643-1813." In Volume II, Parts I-II, 1908, he attacks the rather formidable problem of collecting books and papers relative to Norway and the Norwegians which have appeared in foreign literature. In Volume III, Part I, 1911, nothing daunted by the enormous amount of labor which must have gone into the preceding volumes, he begins what must prove to be a still greater undertaking—the compilation of a descriptive catalogue of the works of Norwegian authors prior to 1814.

At first blush it would seem that the author is here entering upon a task which he has already in part covered (cf. Volume I,

Books Printed in Norway, 1643-1813). To appreciate the underlying reasons for this apparent duplication, one must know something of conditions of life and the status of the printing press in Norway during the seventeenth and eighteenth centuries.

As stated, Volume I contains a "Descriptive Catalogue of Books Printed in Norway, 1643-1813," that is to say, from the introduction of printing in Norway to its separation from Denmark. It may seem strange that the first printing to be done in Norway should be that traced to the itinerant Danish printer, Tyge Nielsen, who in 1643 paid a brief visit to Christiania and of whose activity in that year three small pamphlets remain as witnesses. Even in distant Iceland, books had been printed half a century before this. Why Norway should be so far behind the other Scandinavian countries in this respect is attributed by the author to various reasons, chief among which is the circumstance that the few writers whom the country could boast at the time looked to Copenhagen as the administrative and intellectual center of the United Kingdom. Visits to that city were facilitated by the fact that it was a natural stopping-place for the learned on their way to and from the universities and other intellectual centers located farther to the southward. It was accordingly a matter of convenience for them to have their works printed in Copenhagen.

Not until 1650 did Christiania, the capital, receive its first resident printer. This was Valentin Kuhn. Christiania was the only city to boast a press until 1683, when Fredrikshald received one. Bergen followed in 1729, and Trondhjem in 1739.

From the above mentioned it will be readily seen therefore that the titles listed in Volume I form by no means a fair representation of the literary activity of Norwegian writers prior to the union with Sweden.

The "Descriptive Catalogue of Books Printed in Norway 1643-1813" is divided into two main parts—one for books, another for verses and poems written for special occasions.



In Part I the titles of books are reproduced with the most minute bibliographical accuracy. The titles in Part II have for reasons of space been somewhat curtailed. Important articles appearing in newspapers which Mr. Pettersen had at one time planned to cover, he has been forced to omit.

It was a happy idea on his part to include in the entries, wherever possible, an indication of the author's profession and to add to this the dates of his birth and death. These biographical data are naturally of great importance and will be appreciated by writers and investigators interested in this period of Norway's literary and intellectual history.

The arrangement of the titles is alphabetical by authors' names. Under each author, titles are usually placed in chronological order. In his treatment of anonymous books, Mr. Pettersen shows the influence of the British Museum Catalogue of Printed Books and the system of cataloguing instructions prevailing in German universities, rather than the plan agreed on by the American and British Library Associations, based largely on Barbier's practice of entering uniformly under the first word not an article. The fact that a subject index is appended makes the reason for this adherence to the British Museum plan less obvious. It has the advantage of bringing together various classes of related books, e.g., Hymn Book (Psalmebog), Songs (Sange), with occasional references from the first word when a noun in the nominative case or a striking word likely to be remembered by the searcher. Less serviceable does this plan appear under such titles as the last one on p. 124, the entry word "Forsög," appearing first at the end of the second line.

In Part II the poems and verses are arranged according to the subject, usually the name of the person in whose honor they were written.

Otherwise the customary bibliographical rules are followed. Books not seen by the author are indicated by an asterisk and the authority for the title added.

In the second volume, "Norway and the Norwegians in Foreign Literature," the compiler presents, in 566 pages preceded by an author and subject index of 90 pages, three columns to the page, five thousand items or titles. These he designates as fragments which he has from time to time collected. An intimation is given that the two parts may be followed by a third. Even as they now stand, the five thousand titles, most of them accompanied by valuable bibliographical and historical notes, form by long odds the most extensive collection of "Norvegica" as yet brought together. The subject index contains an indication of the language of each title, provided that it is not in Norwegian, Danish, or Swedish, a feature which will be appreciated particularly by users of the bibliography not residents of the Scandinavian countries. A large number of references lead one to articles in periodicals and collections. To facilitate reference in such cases there is given under each main title of a periodical or collection a full list of the articles on Norway and the Norwegians contained therein. (Cf., for instance, "Illustreret Tidende," pp. 213-225.)

In Volume III, "Norwegian Authors before 1814," the author has entered upon a task no less extensive than that represented by the preceding volumes. An indication of its magnitude is contained in the last sentence of the introductory note, viz.: "A separate volume will be devoted solely to Ludvig Holberg." The first part of Volume III, published in 1911, contains 1,986 entries, preceded by an author index of 54 pages, two columns to the page. Here again the author's annotations greatly enhance the value of the work.

It is to be hoped that Mr. Pettersen will find time and strength to carry out some of his plans for further investigation along the lines indicated by the work so far accomplished. Even in its present incomplete form, the *Bibliotheca Norvegica* represents a section of the national bibliography of Norway which no important library can well be without. Together with Halvorsen and Koht's *Norsk Forfatterlexikon*, it answers the questions relative to Nor-

wegian bibliography which most frequently confront librarians and bibliographers. In this respect it is for Norway what Bruun's *Bibliotheca Danica* is for Denmark. It is, however, even more comprehensive and exhaustive than the Danish national bibliography, and will, if completed, not only place Norway in the very foremost rank with respect to a thorough representation of the literary activity of Norwegian authors, but will furnish the fullest and most accurate data as to what writers of other countries and nations may have had to say about Norway and the Norwegians.

J. C. M. HANSON

UNIVERSITY OF CHICAGO

## SEMIANNUAL MEETING OF THE BIBLIO- GRAPHICAL SOCIETY OF AMERICA IN CHICAGO, DECEMBER 31, 1915

A small, but select circle of members assembled at the call of the President in a room of the LaSalle Hotel where the various midwinter meetings of the group of library organizations had assembled during the last three days of the year. The program of the evening consisted of a paper on "The Foundations of Slavic Bibliography," by Dr. Robert Joseph Kerner, of the University of Missouri, and a paper on "Indexes," which had been sent in by Mr. Harry Lyman Koopman, the Librarian of Brown University. Dr. Kerner's paper<sup>1</sup> proved to be a most important contribution to the science of Bibliography, not only on account of the subject which is practically unknown among American librarians and bibliographers, but because of the thoroughly scholarly and yet interesting way in which it was presented, and its peculiarly international setting. The discussion that followed, if it might be called discussion, was confined to expressions of appreciation.

Mr. Koopman's paper<sup>2</sup> dealt with the subject of indexes from the point of view of the maker, the reader, and the printer. It contained numerous references, both humorous and otherwise, to blunders and excellences of index makers. "There are two great classes of indexes," he said, "those which point *at* something and those which point *out* something. In the first kind, after the subject word, only the page number is given; in the second an indication is given of what is to be found on the page about the topic. In the latter case the reader or searcher sees at a glance

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<sup>1</sup> See pp. 1-39 above.

<sup>2</sup> Published in the *Printing Art*, Vol. XXVI, pp. 373-79, January, 1916.



whether or not what he wants is on the page; in the other case he must turn to every page until he finds, or learns that he cannot find, the reference for which he is seeking." Two definite examples of these two kinds of indexes were given, both histories of Brown University, the one exemplifying the index pointing *out* something being by Dr. Reuben A. Guild, "who used to boast with pardonable pride that his was a librarian's index." In discussing Mr. Koopman's paper several of those present related their experiences with indexes, mostly of the blundering kind.

After this a discussion took place about the feasibility of the Society undertaking on a co-operative basis the compilation of a new "Petzholdt," a subject which has been under consideration several times. Mr. Josephson who opened the discussion suggested that the printed cards of the Library of Congress and the John Crerar Library might be used as a basis, arranged alphabetically, and sent on the circuit to a number of the larger libraries of the country, both for additional titles and for indication of such of the materials already reported as might be on their shelves. Of course, care must be taken to include important items not found in any of the co-operating libraries. A complete bibliography of bibliographies was not suggested, but a selection of the important and not superseded works. It was thought by those present at the meeting that they would hardly be competent to take any action, and furthermore, that the matter might be presented more fully at the forthcoming annual meeting.

## REVIEWS AND NOTES

The *Catalogue of the John Boyd Thatcher Collection of Incunabula*,<sup>1</sup> now deposited in the Library of Congress, discloses the contents of an important collection of early printed books and a valuable addition is made to the all too small number of catalogues of incunabula collections in this country. The Thatcher collection being now on deposit in the Library of Congress, the books it contains are made available to students. It would be interesting to make an analysis of the subjects of which the 840 volumes in the collection treat. A casual examination of 68 titles reveals 40 works on theology, 5 volumes of classical authors, 1 of neo-Latin poetry, 1 book on oratory, 4 historical works, 4 philosophical, 4 medical, 2 works dealing with scientific subjects, 2 with mythology, 3 with law, and 1 encyclopedic work. That theology should prevail is, of course, natural, especially as the object of Mr. Thatcher was not to collect books on the subjects that particularly interested him, such as history, but to gather together examples of the work of as many printing offices from the first half-century of printing as possible. In this he succeeded remarkably well, as is shown by the ten and a half pages of index to printers that the editor of the catalogue has compiled. Mr. Ashley has wisely refrained from collating with minuteness all the books in the collection and confined himself to give full descriptions of such books as have not been described elsewhere, and of which the Thatcher collection seems to contain quite a number. For the rest, enough is given to identify each book, with references to authorities. Much care has rightly been given to describing the copy in hand, including occasional notes on fly-leaves in Mr. Thatcher's own

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<sup>1</sup> Library of Congress: *Catalogue of the John Boyd Thatcher Collection of Incunabula*. Compiled by Frederick W. Ashley, Chief of the Order Division. Washington: Government Printing Office, 1915.

hand. Former owners are mentioned, but no index to these has been given, as might easily have been done.

Another collection made with somewhat similar purpose but on a much smaller scale is that formed by the late William Loring Andrews and in 1894 presented by him to the Library of Yale University.<sup>2</sup> It consists of 2 manuscripts and 36 printed books dating from 1462 to 1554. The collector's object was to bring together a series of books to illustrate the development of printing during the first century after the invention of the art. Of this collection Mr. Addison Van Name, librarian emeritus of the university, has prepared a most interesting and instructive catalogue. The books form, says the author, "a selection rather than a collection, not large but wisely chosen, and no less attractive than instructive." So also is the catalogue, both attractive and instructive. Mr. Van Name has really produced a model for a catalogue of a pedagogical collection of specimens of printing. For each item he gives first the title with such additional textual description as is required, then, in non-technical language the collation followed by a bibliographical and literary account of the book and the personal history of the copy in hand. The pedagogical purpose of the catalogue is plainly set forth by the author in what he says of the collection itself, i.e., that while it is its main office "to set before the students of the University as a whole the more general features of the art of the early printer, a further service which it is prepared to render must not be overlooked. To such as are prompted to go into the subject more deeply it offers an excellent body of the original material upon which any serious study must of necessity be based." This is just as true of the guide to the collection which Mr. Van Name has produced. If there is any body of students that should feel it particularly incumbent on them to go more

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<sup>2</sup> Catalogue of the William Loring Andrews Collection of Early Books in the Library of Yale University. New Haven: Yale University Press, MCMXIII.

deeply than others into this study, it is those who intend to take up librarianship as their life-work. Every library school should possess a collection, or selection of books illustrating early printing described in a guide-catalogue such as Mr. Van Name has produced for these books.

From *Revista de Bibliografia Chilena* the editor has received a copy of Ramon E. Laval's *Bibliografia de Bibliografias Chilenas*, Santiago de Chile, 1915. It is an alphabetical list of 358 titles, presented in such a way as to give a veritable history of the bibliographical endeavor of the country. As the author points out in his introduction, few countries are able to make such a showing in this field as Chile, considering that the art of printing was not introduced there until 1803, nor can many countries count among their bibliographers men like don José Toribio Medina who is represented in the present bibliography by not less than 56 numbers, mostly of considerable compass. There is an index of names, but not of subjects unless they be personal and therefore included in the name index.

A. G. S. J.

The material for a list of incunabula in American libraries, which was compiled by Mr. John Thomson, librarian of the Free Library of Philadelphia, has been transferred from the Newberry Library in Chicago to the Widener Memorial Library of Harvard College. Mr. G. P. Winship has undertaken the care of this material, and will endeavor to answer any reasonable inquiries concerning the information contained in it. Mr. Winship hopes to submit to the Society at an early date a report on the present condition of the list, with suggestions for its publication.



51

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52

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CONRAD GESSNER.



# CONRAD GESNER

(1516-1565)

## THE FATHER OF BIBLIOGRAPHY

### AN APPRECIATION

BY J. CHRISTIAN BAY

*"O bibliographorum quicquid est, assurgite huic tam colendo nomini!"*—F. A. EBERT (*Allg. Bibl. Lex.*, I [1821], 673).

THE noble art of describing a useful and beautiful book fully and adequately is recognized as one of the necessary elements in a librarian's education. It is a noble art because its perfection rests within an unattainable ideal. Considered as necessary work in the interest of humanity and general enlightenment, bibliography gains ground as the years pass. Times and conditions might be pointed out when bibliographers were tolerated. But to the person fortunate enough to possess the sacred fire of the art, his work is its own reward, and he blesses the men, living and dead, who kindled the spark within him. This is true even more of the art of bibliographical compilation, or the recording of sources of study in the interest of students and librarians. Let it be said openly: It is its own reward!

The ideal view of a chosen art and its attendant work is bound at least to prevail over every temporary

and incidental theory by which it is practiced. The medical man who studies his cases with his mind sincerely absorbed by their scientific aspects and the thought of preserving health and life, is bound to succeed in the highest sense, as is anybody else in whose life-work an avocation submits to a vocational ideal.

In the present era of social chaos and shifting views the bibliographer will commemorate with some such sentiment the quadricentennium of the birth of Conrad Gesner, the founder and father of the art we recognize as ours. In his life and work we find not only those very traits of free idealism and faithful application which ever and again mark the work we admire the most, but also the incentive to strive for the ideal he saw. He held no official position in botanical work, yet he confessed the purpose of visiting every year one of the mountains of his lovely Switzerland, preferably at the time when the native plants bloomed, in order to study the locality thoroughly. He was by temperament and education a scientist, with scant regard for dilettantic effort; yet in his autobiography, printed in his *Bibliotheca universalis*, he pronounces a principle good enough for any bibliographer in any age: *nullus enim liber tam malus est quin aliquando conducatur aliqua ex parte, quod etiam Plinius visum est.*

Plinius was the first humanist. Gesner belonged to a period in the history of science distinguished for magnificent scholarship and elaborate method. His period of development and maturity was the ripening period of the Reformation. It was no rare occurrence that a

man made himself master of the essentials of all knowledge thus far accumulated. But wisdom is one thing, knowledge is another;—there is still another attribute necessary to induce progress, namely, *ingenium*. Gesner had that peculiar *ingenium* which marshals both wisdom and knowledge and, incidentally, the sympathy of mankind. It is impersonal, yet it always makes a personal appeal. It is a power which cannot be evolved by teaching. It is that sane adaptation of knowledge and learning to actual purposes in the work of mankind, which belongs inseparably to the true humanistic spirit of all ages, and was one of the most refreshing traits in the men who perfected the Reformation. Whether a power or a spirit or merely masking as a method, it is insuperable. There was an *ingenium* gloriously new and fresh and active when Gesner's conscious life began. It emanated from Erasmus Roterodamus, whose hair had begun to be tinged with gray when Gesner was born. The world just then was expending its energy in bursting the chrysalis-sac of hermetic mysticism and scholasticism, and the vision arose of a world alive and active, not moving mechanically amidst shadows and forms of a dead past. We still are able to measure that dead past by countless traditions, some of which are focused clearly in the person of Dr. Svagmaticus, one of the types described by Erasmus. The Doctor is a man of profound learning, a specialist in Ciceronian Latin, who thinks his flawless classical language will suffer if he descends to talk with living men and women of his own

time. He is a fine type of the method which Erasmus consigned to history.

Humanism meant the recognition of an inner life, of ever-present problems of an active world, in place of external magic in thought and word. In science, it meant the substitution of observation for dogmatic theorizing. In philosophy, it was exemplified by the disposition of Erasmus to kiss the leaves of *De officiis* or *De senectute*, rather than to study their variations of linguistic form. In bibliography, Gesner demonstrated his humanistic contact by *annotating* the first general bibliography which saw the light in printed form! In Gesner's hands, Plinius, by a new method, was carried fifteen hundred years forward. It is significant that Gesner, in a letter dated 1545, addressed to Bonifacius Amerbach, refers to Desiderius Erasmus "*felicis memoriae*"; and the significance may be personal, for Gesner's remembrance may have been personal.

So the dawn of a new age and a wider view was tinting the sky over a world burdened with purposeless erudition and fettered by impotent endeavor, when Conrad Gesner saw the light on March 26, 1516.

He was the son of Ursus Gesner, a furrier in Zurich, and his wife Agathe Frick.<sup>1</sup> Being one of "very many" children, he was in early childhood placed in the home of a granduncle, Hans Frick, a minister of the gospel, who sent the boy to school and inspired him with interest in

<sup>1</sup> This name given in Gesner's last will.



botanical occupation. In the brief autobiography printed in his *Bibliotheca*, Gesner explains how his early period as a professor of Greek in Lausanne was terminated on account of his inclination toward the art of medicine: *cum a puero ingenium meum in medicinae studium procliva ferretur (ab infantia enim educavit me avunculus meus magnus, sacerdos olim Tiguri, ac in re medica praesertim herbaria non impertus)*, etc. As we see, the old story: the best and surest way of beginning a child's training in knowledge is the naming of objects in nature; once this key is used, the eyes are opened, through discussion and description of living things, to the value and the high satisfaction of accurate observation and description. Not infrequently have naturalists done acceptable and useful work in pure bibliography.

Poverty ruled the middle class during the tempestuous times of Conrad Gesner's boyhood and youth. For three years the boy, already proficient in the works of Livius, Virgil, Cicero, Plutarch, Homer, and Aristophanes, found a home with his teacher of Latin, Professor Johann J. Amman, who is remembered as a confidential friend of Erasmus; the *Epistolae obscurorum virorum*, when first read by Amman, caused this scholar to laugh so immoderately that a dangerous abscess in his face opened and healed: an auspicious incident abundantly justified in the literary history of the *Epistolae*.

In the battle of Kappel (1531) Zwingli fell, to whom Conrad Gesner had applied for assistance in pursuing his studies, and also Gesner's father, a faithful follower of

the cause of the Reformed religion. An uncle, Andreas Gesner, was carried from the battlefield with fourteen wounds, but lived to become the progenitor of the great Zurich family whose members in later centuries became known for excellent work in science and art, and adopted the doubled s in the form of its name. Amman himself, suffering with his nation, was forced to send the favorite pupil home to a widowed mother; but another teacher, Oswald Myconius, found the means of securing for the boy a home with a friend in Strassburg, and here Conrad remained for some months, absorbed in studies but jaded by menial work, poor prospects, and an undecided future.

His teachers of this period, Amman and Myconius in Zurich, and Capito in Strassburg, agree in their high opinion of the young man's talents and application. A classical scholar, with a tendency toward occupation with natural history and polyhistoric pursuits, he was ripe for that decisive influence which only a really great teacher can give, only a truly attuned mind receive. An opportunity came in 1533, when a traveling scholarship was awarded to Gesner, whereupon he proceeded to France in the company of Johannes Fries, afterward known as one of the ablest Latin scholars of his time. In April, 1533, the two young men arrived at Bourges, then the most famous university in France.

Gesner admits that the great teacher whom he hoped to find did not appear. But he met a number of young men of high ideals and studious pursuits, and formed a

firm friendship with Theodor de Beza. The scholarship, however, was inadequate, and Gesner found it necessary to resort to teaching private pupils in order to eke out his meager living. But progress in studies and the acquisition of culture were obligatory upon the holder of the scholarship, and for this reason he went to Paris, after a year's residence in Bourges, and became a free student—or, rather, obtained that *otium* which he needed to read, or browse, amidst the treasures of the royal library. Years after, reconsidering this period, he dwells upon it as the happiest in all his life. He enjoyed a full freedom, was responsible only to his own high ideal of perfect scholarship, and read, omnivorously, after his own plan, indulging himself in every fond adventure with books. Probably he collected data for his *Bibliotheca*; certainly he laid a solid foundation for the phenomenal orientation in all branches of literature which in later years was exemplified in his writings.

But this pleasant occupation could not last. Toward the end of the year 1534, owing to indiscretions on the part of over-eager reformers, the religious tension, caused by the rise of Protestantism in France, snapped; and Paris witnessed a violent demonstration against the adherents of the Reformed church. Gesner was obliged to effect a speedy retreat to Strassburg, whence he returned in 1535 to his native city.

The marriage of the young scholar almost immediately on his return from France, and at the age of but nineteen, cannot be fully discussed here. So much of Gesner's

correspondence remains unpublished, and so little evidence exists bearing upon this undoubtedly momentous incident, that even Hanhart, the author of the only existing personal biography of Gesner, is ignorant of the wife's name. In one letter Gesner himself speaks of a providence, *volentem ducit, nolentem trahit*, but undoubtedly his marriage interfered with the progress of his academic career, particularly because his wife seems to have been frequently ill and suffering, and to have placed him in serious difficulties. We find him asking the loan of four gold gulden of his friend Rüscher. It is difficult, also, to conjecture that the explanation which he advanced to his patron and former teacher, Myconius, satisfied and edified any other than himself. He hopes and thinks that his marriage to a young and beautiful although poor girl will not only cause no interruption in his studies but act as a wholesome incentive to his mental development; for, he says, "if she has a bad temper, I shall learn to exercise patience, and in this respect to earn the reputation of Socrates; but if she is good, I have deserved no blame." However this may be, he was assigned for the time being to serve as teacher in one of the Zurich schools, permitted to retain his scholarship, and consigned to starve with good cheer, as did many a scholar, married and unmarried. It is evident from his few known letters of this period, that Gesner had taken his fate into his own hands. But his friends remained faithful. From linguistics and theology his mind turned toward medicine, remembering probably Epiphanius,



who was, in Gesner's opinion, *empiricus magis quam dogmaticus*.

In 1537, Gesner, after a protracted stay in Basel, moved his home to Lausanne, where he had been appointed to a professorship of Greek in the newly established academic school. Greek was his favorite language and a vehicle of culture which he loved throughout his life. Many of his letters are written in this language, which he preferred to Latin. His literary activity began at this time. The period was one which might well animate a desire to contribute to the spread of accumulated knowledge. Publishing was rapidly growing into an art and quite easily becoming a profitable trade. Compendis of all kinds were needed to meet the universal demand for knowledge. Carefully edited, the classical authors were being made available for the public. Previously they had been multiplied only by laborious copying, often incorrectly, of the codices reposing in public and private collections. Opportunities for printed communication multiplied fast. In Zurich, the printing house of Froschauer flourished; from Basel, Froben's magnificently designed books spread over the whole civilized world. Gesner's first literary work was a Greek dictionary (1537), but its printing did not satisfy the compiler. Two other books belong to his Lausanne period, namely, *Enchiridion historiae plantarum* (Basil., 1541) and *Catalogus plantarum* (Tiguri, 1541). The latter was dedicated to his fatherly friend, Amman, with the sentiment true in all times, that "such is

the nature of the spirit yearning toward ideal things, that while it always tries to penetrate farther, its inner activity will always appear far more perfect than its expression in word and writing." The activity indeed, in Gesner's case, extended over a considerable variety of subjects, from the substitution of medicinal substances in practical therapy to the *flora* of the region of Lausanne. Much of the result of his work was published, however, much later.

In Zurich, Gesner's friends were active on his behalf. Medicine claimed him more and more—it was, as above mentioned, the *ingenium* which followed him and claimed him. So, after having secured at home the necessary funds, he resigned his professorship and proceeded to Montpellier, then the center of medical activities in southern Europe. Here natural history also flourished, and it was Gesner's privilege to experience the influence of great teachers, men of superior knowledge and mature accomplishment, such as Laurent Joubert and Guillaume Rondelet, and also to form friendly acquaintance with young men eager for independent activity. Gesner, in all probability, gave more attention to research than to systematic study. Instead of attending lectures he explored, botanically and zoologically, the Mediterranean coast. He finished his medical studies in Basel, under Torinus and Singeler, and received the doctorate of medicine in February, 1541. His main thesis contained, quite in opposition to Aristotle, the assertion that sensation and motion are due to nervous activity.

From the spring of 1541 Gesner made his home once more in Zurich, where he was appointed professor of natural history in the Collegium Carolinum. His wife's health continued uncertain, and we find him on several occasions addressing letters to his friends from medicinal bathing and watering places. But there was now to be done that work of which he had dreamed and for which he had made preparation during his years of wandering. His practice as a physician never was extensive, and he substituted for it, as a source of income, an immense activity as a translator and editor of philological and medical classics. Notable among these is his edition of the Greek epigrams of Johannes Stobaeus, with a Latin translation, published by Froschauer in 1543 and re-issued in Basel in 1549 (the definitive edition), with many extensions and emendations gained from the use of the Mendoza codex in Venice. He made the acquaintance of Mendoza's librarian, Arlenius, during a visit, in Froschauer's company, to the *Leipzig Messe*, and afterward spent a fruitful month of research in Venice, where Mendoza's library was opened to him with the greatest liberality. Another book of this period was a new edition of his Greek-Latin dictionary of 1537. Its preface often has been quoted by teachers of the classical languages, as it contains Gesner's renowned apology for the usefulness of Greek as a means of culture.

The visit at Venice in the summer of the year 1544 was enjoyed not only by Gesner the linguist but also by Gesner the naturalist. He collected specimens from

all three kingdoms of nature. While resuscitating the silent treasures of Stobaeus—work which was followed by a somewhat expurgated edition of the old wag Martial's epigrams—Gesner roved about that famous collecting-ground, the coast of the Adriatic. He saw the sea. On his way to the sea he had passed by mountains whose secrets he did not, and could not, solve. It is a temptation, here again, to surround Gesner with the spirit of his times. He collected fossils, at a time when the science of paleontology did not exist. A century and a quarter later, another naturalist, Nicolaus Steno, found fossil shark's teeth in the Appennines, and deduced the history of the shark on a scientific basis. Gesner's scientific study was purely empirical. He had grown away from fancy and had gained a sense of facts. He carried his observations out of the dark cell of scholastic speculation and placed them in the light of day, as free facts. Soon after his return home, and while his mind must have been almost wholly preoccupied with bibliography and natural history, he undertook a new edition of *Calepinus*, the famous Latin dictionary of that time, to which was added a most useful compend of typical proper nouns.

Considering all these activities, it seems almost incredible that they were merely side-lights to other and greater work, and pot-boilers in the economy of a man born with a pen in his hand. Behind and above them stood another work, one destined to cover Gesner's name with ineffable honor, because it collected for the first time,



and preserved for posterity, a faithful record of the literary activities of the first century of printing and publishing: the *Bibliotheca universalis*, published by Froschauer in 1545.

It would be interesting to know in some detail the development of this monumental work in the course of the years and days of Gesner's life. But no data are found in such portions of his correspondence as have been published. They may exist. The preface suggests some principles and methods. The work in its complete form seems sufficient to occupy even a diligent bibliographer during his entire lifetime. Its first part, the volume issued in 1545, contains a catalog of authors arranged alphabetically by given, or first, names, and the works of each writer are given by short titles and briefly described. Of the greatest and most lasting value are the critical remarks and the descriptive evaluation. Unpublished manuscripts, codices, collections, and even projected but still unfinished works are quoted or mentioned, so that each author is represented by his entire literary production. The critical notes preserve even to this day the charm of a kindly spirit and an anxiety to do full justice to the writer's efforts, in view of his most typical work. The work reveals even today a broad, benevolent view, a happy union of Germanic sense of completeness and Gallic breadth of view. Gesner had not in vain oscillated between Germany and France during his years of wandering, nor did he deny his national traits, notably the innate equilibrium of sympathy and judgment typical of the

Swiss. His annotations deserve the most serious study, and on the whole the bibliographer of the present day may well reserve a nook in his memory for the *Bibliotheca*—remembering that in library science, as in all other fields of human effort, there is a red thread which connects all members of noble lineage; and whoever follows this thread will be less tempted than others to undertake work with books in the spirit that no effort of real value has been made before the advent of the present generation.

Gesner's *Bibliotheca*, as a literary-bibliographical apparatus, may be arranged in the following manner:

1. *Bibliotheca universalis*. 1545. [See facsimile.]  
7 p. l., 631 numbered leaves, 1 l.  
Contains author catalog, alphabetically arranged by forenames.
2. *Pandectarum sive partitionum universalium libri XXI, sive Bibliothecae Tomus II*. Tiguri, Froschauer, 1548. fol.  
6 p. l., 374 numbered leaves, 1 l.  
Contains a classified arrangement of the contents of the *Bibliotheca*, and supplements. Only *libri* I–XIX were issued; *l.* XX, reserved for the subject of Medicine, never was published, *l.* XXI (Theology) was published separately in 1549, and contains an alphabetical index to the previous parts.
3. *Partitiones theologicae, pandectarum universalium liber ultimus*. Tiguri, Froschauer, 1549. fol.  
8 p. l., 157 numbered leaves, [13] leaves.  
Contains the subject catalog of Theology.
4. *Appendix Bibliothecae Conradi Gesneri*. Tiguri, Froschauer, 1555. fol.  
8 p. l., 105 numbered leaves, 1 l.

#### EXTRACTS AND SHORTENED EDITIONS, WITH EMENDATIONS

- a) *Elenchus scriptorum omnium . . . . a C. Gesnero editus, nunc . . . . redactus et auctus* [per C. Lycosthenes], Basil., 1551. 4to.

# BIBLIOTHECA

## Vniuersalis, siue Catalogus omni-

um scriptorum locupletissimus, in tribus linguis, Latina, Graeca, & Hebraica: extantium & non extantium, ueterum & recentiorum in hunc usque diem, doctorum & indoctorum, publicarum & in Bibliothecis latentium. Opus nouum, & non Bibliothecis tantum publicis priuatisue instituendis necessarium, sed studiosis omnibus cuiuscunque artis aut

scientiae ad studia melius formanda utilissimum: auctore

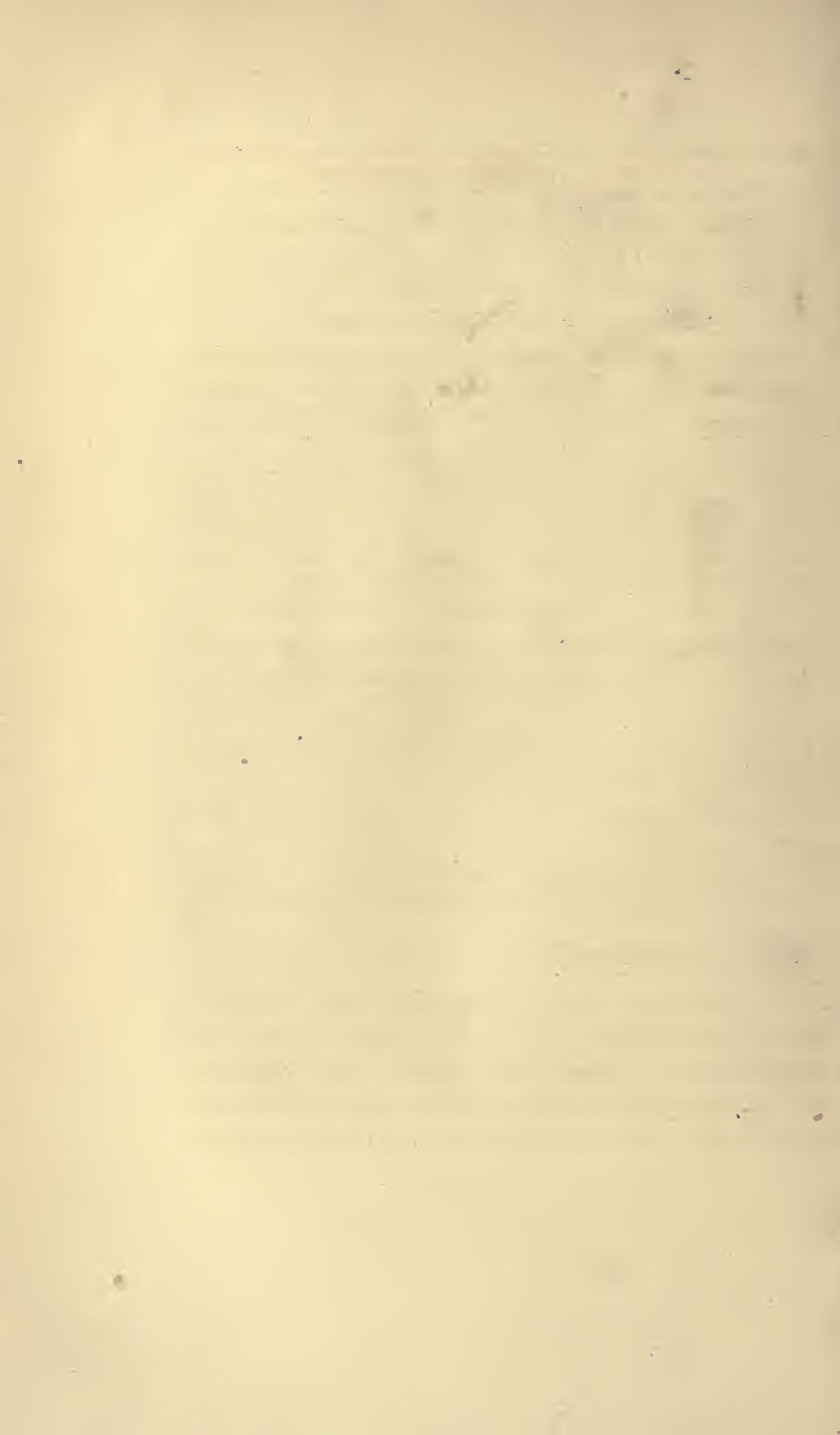
CONRADO GESNERO Tiguriæ doctore medico.



TIGURI APUD CHRISTOPHORVM

Proschouernum Mense Septembris, Anno

M. D. XLV.





- b) *Epitome Bibliothecae Conradi Gesneri*. [per J. Simler] Tig. 1555. fol.

Both of these extracts are without importance.

#### EDITIONS AFTER GESNER'S DEATH

1. *Bibliotheca instituta et collecta primum a Conrado Gesnero, deinde in epitomen redacta et locupletata, jam vero postremo . . . . aucta per Josiam Simlerum*. Tiguri, Froschauer, 1574. fol.
2. *Bibliotheca instituta et collecta primum a Conrado Gesnero, jam . . . . amplificata per J. Jac. Frisium*. Tiguri, Froschauer, 1583. fol.

Fries's ed. the more complete, Simler's the more correctly printed.

#### SUPPLEMENTS

*Roberti Constantini Nomenclator insignium scriptorum, quorum libri extant vel manuscripta vel impressi, ex bibliothecis Galliae et Angliae, indexque totius bibliothecae atque pandectarum Conradi Gesneri*. Parisiis, Wechel, 1555. 8vo.

*Antonii Verderii Supplementum epitomes Bibliothecae Gesnerianae*. Lugd. Batav., Honorati, 1585. fol.

*J. Hallervordii Bibliotheca curiosa*. 1676. 4to. Title ed., 1687. 4to.

Welschius, G. H., *Specimen supplementorum ad Bibliothecam Gesnero-Simlero-Frisianum* In *Amsen. lit.*, ed. Schelhorn, VI, 490-507.

Fabricius, J., *Historia Bibliothecae Fabricianae III*: 96-106.

It is tempting to quote from Gesner's notes, to demonstrate by examples how he penetrated bibliographically the material pertaining to his purpose; how unerringly he brought to light the typical aspects of each work and even of each paper of genuine value in the progress of

science and literature. He analyzed his material most liberally, connecting the things which belonged together, and sifted the contents of voluminous works in the deftest manner. Both for its contents and for its method, the *Bibliotheca* deserves to be read at least in spots and by sections: it will reveal a bibliographical skill and pertinacity scarcely matched and, alas! hardly attainable in these later days, when the vast accumulation of printed records and archivalia not only serves as, but really is an excuse for, necessary work being left undone by modern guardians of books. Yet it would be unjust to conclude that the brilliant beginning of our art made by Conrad Gesner has failed to inspire even into our day a spirit of similar faithfulness—for there is a free-masonry, ever alive, among us, which admonishes us to observe Ebert's entreating call: *Assurgite huic tam colendo nomini!* The bibliographical collection of every library is witness to the fact, and the *viva voce* reference service of modern times strives toward the old, unchangeable ideal.

The pandects possess a special interest not generally known, in that each book was dedicated to some famous printer, the dedications mentioning specifically the books each had produced.

Every bibliographer having had occasion to use the work will agree with Ebert, Petzholdt, and Brunet that the compilation of the *Bibliotheca* is one of the greatest accomplishments of any one man in the sixteenth century. Gesner's contemporaries were justly generous in their recognition of the service rendered by the young author

to the whole of the world of learning. Count Jacob Fugger at once invited Gesner to visit him at Augsburg and wished to retain his services permanently. Nothing came of this plan, however, except that Gesner borrowed in Augsburg several codices of Greek writers previously but imperfectly known, which subsequently were edited and published. His skill as an editor of classical texts was so great that he produced his translations of the first part of the *Melissa* of Antonius and Tatianus Assyrius' *Oratio contra Graecos* in but a few days. Such occupation, however, was of a mere temporary and passing interest to Gesner; while collecting and publishing, in 1546, the prose and poetry of the pure Latinist Antonius Thylesius, he was in the midst of projecting another gigantic work, his *Historia animalium*.

Zoölogy during the time between Plinius and Gesner is characterized by a bewilderment arising from the multiplicity of forms. There were then as now collectors, excursionists, and even faunists, but their efforts were restricted to the production of lists of descriptive names, principally of useful and curious animals. The study of relationships had scarcely begun. Gesner found, as Linnaeus did in his day, a chaotic accumulation of fact and fancy. He founded no system, but undertook the stupendous task of sifting out and arranging the true knowledge of the animal kingdom thus far available. But he did not stop here. He extended the knowledge of each species as far as his time and means permitted.

He did this at a time when myths and legends even of objects in nature, if recorded in the literature of ancient times, were valued far more than any accurate observations by a contemporary. His *Historia animalium* undoubtedly, as Cuvier asserts, must be considered the beginning of modern zoölogy: a work in which the subject is treated on the basis of exact conception of facts. The mechanical elaboration of the manuscript in itself was a task of some magnitude, as the printed folio pages number about 3,500. Gesner also personally prepared drawings for the illustrations.

The work comprises five parts. In each, the animal species are arranged alphabetically by name, and the descriptions are divided uniformly into eight chapters: the name in all dead and modern languages; the description, morphological and anatomical; geographical range and habitat; length of life, growth, development, procreation; diseases; habits and instincts; uses in medicine; usefulness generally; and finally the place of the animal in literature and history. In each instance, Gesner made a careful analysis of all information derived from ancient and mediaeval sources, criticized and discussed it, and added what he himself had been able to ascertain, either by personal observation or through correspondence. Due credit is given to all sources of information, to every correspondent, and authenticated facts are verified even to the locality whence they are recorded. Gesner had many correspondents. When, in the twelfth book of the *Pandecta*, he had summarized the status of zoölogical



knowledge by giving an alphabetical list of the animals then known, he had solicited information on the general subject of natural history from every part of the world, and a large number of naturalists seem to have responded, not only by giving information, but also by sending specimens for identification and description. Naturally, the animals of Switzerland were treated the most fully, but all through the five books of zoölogy is scattered a wealth of reliable facts and sound information which make the seemingly superannuated, ponderous tomes interesting reading even in this day. Many biological observations later repeated by others and published in good faith as new can be traced back to Conrad Gesner, and his study of the linguistic sources of names, and of the evidences of certain animals in ancient poetry and prose, in proverbs and other popular parlance, still contains a mine of information which might yield valuable material for cultural history, comparative linguistics, and semasiology.

Every animal described is represented by an illustration in woodcut. These figures were for the greater part original, except in the case of the fishes, where most illustrations were copied from Rondelet and Belon. As for the mythical animals, particularly those of the sea, some have been identified in modern times, such as the seamonk, which Steenstrup proved beyond doubt identical with a gigantic decapod cuttle-fish. But mythical and hypothetical animals are not foreign to present-day phylogeny!

The following is the brief bibliographical presentation of the *Historia animalium*:

*Historiae animalium lib. I de quadrupedibus viviparis. Opus philosophis, medicis, grammaticis, philologis, poetis & omnibus rerum linguarumque variarum studiosis utilissimum simil jucundissimumque futurum . . .* Tiguri, Froschauer, 1551. fol.

1104 p. and 48 p. variously paged.

. . . . *lib. II de quadrupedibus oviparis.* Tig., Frosch., 1554. fol.  
110 p. and 27 p. variously paged.

. . . . *lib. III qui est de avium natura.* Tig., Frosch., 1555. fol.  
17 l. and 779 p.

. . . . *lib. III qui est de piscium et aquatilium animantium natura, cum iconibus singulorum ad vivum expressis fere omn. DCCVI. Continentur . . . Guilelmi Rondeletii quoque, et Petri Bellonii de aquatiliis singulis scripta.* Tig., Frosch., 1558. fol.  
20 l. and 1297 p.

. . . . *lib. V qui est de serpentum natura; ex variis schedis et collectaneis . . . compositus per Jacobum Carronum. Adjecta est ad calcem scorpionis historia a D. Casparo Wolphio.* Tig., Frosch., 1587. fol.  
6 l., 170 p. and 11 l.

The best and most complete edition. Lib. V is extremely scarce, being a posthumous publication issued in a small edition. The whole work is a specimen of Froschauer's best style, and the woodcuts particularly, being fresh, clear and sharp in outline, will preserve the five volumes as one of the memorable typographical monuments of the sixteenth century.

The Frankfurt editions were published as follows:

*Liber I.* Francof., Laurentius, 1585. fol. Other issues in 1603 and 1620.

967 p. and 42 p. variously paged.

- Liber II.* *Ibid.*, etc., 1586. fol. Another issue in 1617.  
119 p. and 4 p.
- Liber III.* *Ibid.*, etc., 1585. fol. Another issue in 1617.  
732 p. and 33 p. variously paged.
- Liber IV.* *Ibid.*, etc., 1604. fol. Another issue in 1620.  
1052 p. and 30 p.
- Liber V.* *Ibid.*, etc., 1621. fol.  
170 p. and 13 p.

They are good reprints, but typographically inferior to the originals.

The various reprints published in Heidelberg by Johannes Lancelot have no special interest.

#### EDITIONS IN GERMAN

- Thierbuch, das ist ein kurtze bschreybung aller vierfüssigen Thieren, so auff der erdē und in wassern wonend, sampt jrer waren conterfactur . . . . Erstlich durch . . . . D. Cunrat Gessner in Latin beschriben, yetzunder aber durch D. Cunrat Forer . . . . in das Teütsch gebracht. . . . Zurich, Froschauer, 1563. fol.*  
172 l. and 6 p.
- Vogelbuch . . . . durch Rudolph Heusslein in Teütsch gebracht. . . . Zurich, Froschauer, 1581. fol.*  
261 l. and 10 p.
- Fischbuch . . . . durch Cunradt Forer . . . . in das Teütsch gebracht. Zurich, Froschauer, 1575. fol.*  
Copies exist with illuminated illustrations.  
202 l. and 9 p.

#### EDITIONS OF ILLUSTRATIONS ARRANGED SYSTEMATICALLY

- Icones animalium quadrupedum, quae in historiis animalium Conr. Gesneri describuntur. . . . Tiguri, Froschauer, 1553. fol.*  
Another edition, augmented, in 1560.
- Icones avium. Ibid., etc., 1555. fol.* Another edition, augmented, in 1560.

*Icones animalium aquatiliū. Ibid., etc., 1560. fol.*

Copies exist with illuminated illustrations. The editions were small, and copies now are very rare. Re-issued in Heidelberg, 1606, but these issues are inferior to the originals.

In 1556, while in the midst of his labor with the works just mentioned, Gesner published his edition of *Aelianus*—a translation from Greek into Latin, with a splendid apparatus of notes. His subsequent elaboration of his work, with this codex, was used by Gronovius in his edition of *Aelianus* published in London in 1744.

Although pertaining to a later period, Gesner's works in geology and mineralogy may properly be mentioned here. His last book published by his own efforts was: *De rerum fossilium, lapidum, et gemmarum genere, figuris et similitudinibus liber. . . .* (Tig., 1565, 12mo); it was issued with a collection of papers of some of his pupils (Joh. Kentmann, Georg Fabricius) and others (Valerius Cordus) under the common title: *De omni rerum fossilium genere, gemmis, lapidibus, metallis, et hujusmodi, libri aliquot, plerique nunc primum editi, opera Conr. Gesneri* (Tig., 1565). This little book based on Gesner's collections, contains some of the very first illustrations of crystals and fossils, and the angles of some crystals were observed and used as a key to the determination of the substance they represent.

It is not difficult to reconstruct the circle of friends and students surrounding Gesner at home as well as at a distance, for he gave credit most conscientiously in all his



works for the help he received. The routine of his labors and his methods of work are less clearly viewed across the space of four centuries, and indeed it is difficult to imagine one man mastering even in a general way the publications already mentioned and accomplishing as much as Gesner had accomplished before he reached the age of forty. In 1552, he became very ill, and recovered but slowly his faculties for the severe work to which he seemed wedded. Visitors passing through Zurich, and seeking an opportunity to visit the celebrated man, commented upon the pallor of his face and the stamp of old age upon his person. In 1558, he wrote to Bullinger that a tired feeling had settled upon him: "For twenty years the happiness never fell to my share even once to be relieved of uninterrupted and exhausting night work. I do not by any means wish for an inactive and idle *otium*, but only for a somewhat freer ease and a life more corresponding to my vocation as a physician and a public teacher. Hitherto I have been able to consider these only as occupations on the side, because of my being occupied with the writing of books and with their printing." It is pathetic to hear him appeal for a light and easy spirit in place of the melancholy always possessing him. He lives as poorly as the poorest and commonest day-laborer, dancing attendance upon Froschauer's insatiable presses—and Froschauer demanded large books for these, rejecting all small publications as unremunerative. He complains that Frobenius demands of him a Latin translation of Galen's works and that Froschauer

insists on an extract of the first three books on the animal kingdom.

This is the reverse of the medal: the private life and feelings of a man doing precisely what was wanted of him; carrying the burden of his *ingenium* and chafing under it; wishing for freedom and appealing for it. Bullinger did his best; the income of a canonicate was awarded to Gesner, and he gained new hope and strength for a time. He established in his house a museum containing his collections of specimens and his excerpts, drawings, and books. The windows in time were covered with paintings of rare and interesting fishes. Gesner also had developed his little home plot into a botanical garden where he collected and grew many remarkable plants, especially from the Alps; but he was obliged to sell the plot in order to extend his house, to which he added space enough to permit of all his collections being kept in one place. Afterward, toward the end of the fifties, he purchased a larger tract and established once more the botanical garden of which he had dreamed since early youth.

In 1555, Gesner made his second botanical exploration of Mt. Pilatus, near Lucerne, and was accompanied by Peter Boudin, an apothecary from Avignon, Johannes Thomas, a painter of note, and Peter Hafner. The botanical collections and observations were published the same year, together with Gesner's paper on the plants supposed to be self-lighting at night (*Lunaria*), and other dissertations by various authors on related subjects. The

little expedition received a most gracious treatment from the citizens of Lucerne, and on entering the town its members were offered the official cup of wine for welcome. Other honors were to fall to Gesner. In 1559 he was called to Augsburg on the occasion of the visit of the emperor, Ferdinand I, who made several attempts to improve the condition of the famous Zurichian, but Gesner persistently refused to leave Zurich. The official notice, however, was of indirect help to him.

Gesner's botanical period had begun long before the publication of his zoölogical works was ended. In 1555 he had accumulated nearly one thousand drawings of plants, and until the end of his life he used every opportunity to increase this collection. He drew easily and exactly, reproducing the figure of the whole plant on a somewhat reduced scale, but the characteristic structures, such as flowers, fruits, and seeds, in their natural size. Some of these illustrations were intended for a new edition of the botanical works of Hieronymous Bock (Tragus) planned by Richel, the Strassburg printer, who had been a pupil of Gesner's and afterward supported him materially in many ways, such as providing the expenses of some of his botanical excursions. Bock died in 1553. Gesner had already contributed a chapter on botanical authors and their writings to David Kyber's Latin translation of Bock's famous herbal in 1552. Kyber died in 1553, and Gesner edited his *Lexicon rei herbariae*, published in the same year.

Among nearly a dozen miscellaneous publications of this period there is one, pertaining to philology, which deserves special mention. It is:

*Mithridates, sive de differentiis linguarum, tum veterum, tum quae hodie apud diversas nationes in toto orbe terrarum in usu sunt, observationes*, Tiguri, 1555. 8°. Second edition, *ibid.*, 1610. The second edition is of scant value.

This is Gesner's contribution to general linguistics and comparative grammar. The book contains remarks on and parallelizations among 130 languages, and a final chapter brings a vocabulary, perhaps the first, of the language of the gipsies. The Lord's Prayer is translated into twenty-two languages—the first attempt of this kind in presenting popularly striking and commonly known forms of utterance. Gesner also inspired Josua Mahler to collect and elaborate the forms of German then in use, with their Latin equivalents. Mahler's German-Latin dictionary was published by Froschauer in 1561, and remains a useful source of knowledge of the history of German-Swiss speech. The preface was written by Gesner. Finally, we would remember Gesner's work with the popular names of natural objects. He collected data on the etymology of names, and for a while gave some attention to Gothic; but apart from these excursions of interest the last ten years of his life were devoted to the preparation of an encyclopedia of the vegetable kingdom.

His botanical garden was his chief source of joy and interest in these later years. Rare and tender plants came from the mountains and valleys about him, tulips were



sent from the gardens of the Fuggers in Augsburg, and Italian plants were furnished by Guilandinus in Verona and by other friends beyond the Alps. A local physician, Peter Hafner, and an apothecary, Jacob Clauser, also maintained private gardens, and they exchanged with their colleague both experiences and specimens, so that Gesner at length considered himself justified in soliciting the burgomaster and council of the city for the establishment of a public botanical garden. Although basing his appeal on the *eersame Weisheit* of the functioning administrators, Gesner did not accomplish his purpose. So he continued his efforts single-handed. While a painter, a xylographer, and a draftsman worked in his museum at home, Gesner explored the fields and mountains. Racked with ischias and compelled to use medicinal baths to allay the recurrent acute attacks, he records his collecting trips in his letters with even such details as these: *Natavi his diebus in lacu, idque propter stirpes aliquas, licet quam annis aliquot desuetus.*

An important fruit of these studies was Gesner's edition in 1561 of the posthumous works of the young botanist Valerius Cordus, who had died unexpectedly in Rome in 1544. They contain principally Cordus' four books of botanical studies in the mountain regions of Central Germany, with some shorter papers: annotations to *Dioscorides*, a description of a botanical excursion to the Stockhorn by Ben. Aretius, etc. Gesner used some of his own woodcuts, in addition to those of Leonhard Fuchs, to illustrate the plants observed by Cordus.

In spite of a constantly recurring misprint, afterward explained by Thalius, this, the definitive edition of the discoverer of the propagation of ferns by spores, was a splendid service to botany. Gesner contributed the preface and a series of descriptions of rare plants, such as the tulip. Richel published the work, and during the same year there came from his presses another book by Gesner himself: *Horti Germaniae*, a botanical guide for garden-lovers and gardeners, which contains also a descriptive history of the principal gardens of Germany and Switzerland. This book was poorly printed, but retains its value as a source of information on the botanical gardens of the sixteenth century.

As years passed, Gesner's circle of friends, correspondents, and students became more and more extended. The professor of theology at Berne ascended the high mountains of his canton, and sent his collections to his Zurich friend. Many letters passed between them. In Basel, Theodor Zwinger, a famous physician, maintained a lively correspondence with Gesner during the last five years of the latter's life; in 1824, these letters still existed—probably they are still extant. Felix Plater also carried fuel to Gesner's furnace, as did Johannes Bauhin and his younger brother Caspar, whose name afterward came to mark an epoch in the history of botany. Cosmus Holzach and Anton Schneeberger, Georg Kenntmann, and many others, continued to look to Gesner for help

and advice. At home, a shifting circle of students and collaborators was ever at his heels. He continued to feed the presses of his native city with books, mostly medical compilations; he completed and edited the posthumous work, a translation of *Dioscorides*, of his friend Johannes Moibonus; he edited new issues of Arduin's book on poisons and even of Resellianus' cook-book, *Ars magirica*.

His treatise on fossils already mentioned, and his dissertation on corals are the last publications from his own hand. Two hundred twenty-six letters on medical and other scientific subjects were published twelve years after his death by his faithful pupil Caspar Wolf, under the following title:

*Epistolarum medicinalium libri tres. His accesserunt Aconiti primi Dioscoridis asseveratio et de oxymelitis elleborati utriusque descriptione et usu libellus. Omnis nunc primum per Casp. Wolphium in lucem edita. Tiguri, 1577. 4to.*

Eight-and-twenty additional letters subsequently were published as follows:

*Epistolarum medicinalium liber IV. Vitebergae, 1584.* This very rare booklet was reproduced in the appendix to Hanhart's biography published in Winterthur in 1824.

*Epistolae . . . . a Casparo Bauhino nunc primum editae. (With Johannes Bauhin. De plantis a divis nomen habentibus. Basileae, 1591, p. 91-163.)*

Finally, one letter was published by Treviranus, in his edition of the letters of Clusius, in 1830.

These letters contain many data not elsewhere accessible, on the growth of Gesner's work and the elaboration

of its details. They are but a small number of the total which exists in the various libraries and archives in Switzerland. Some day, when these are made accessible by publication, we probably shall be able to reconstruct in detail the picture of Conrad Gesner's life and the interchange of ideas and forces between him and his contemporaries.

In his botanical work, Gesner founded no system of arrangement for the plant forms. He intended to describe, in alphabetical order, all plants known to him or through him. But he was far beyond his day in his method of description, in that he illustrated and described most carefully the very parts by which the plants may be the most easily identified, namely, the flowers and fruits. He also paid attention to locality of growth, period of flowering, etc.

But the herbal he hoped to publish, the counterpart of his great work on zoölogy, remained unfinished. In 1564, he had been weak and suffering and was obliged to resort to the Aargau baths. His mother had died in April. Scarcely returned home, Gesner was attacked by a pernicious form of pleurisy then epidemic in Zurich. The conferring of the privileges of a coat-of-arms—an extension of the imperial protection which already guarded him from the piracy of publishers—was a pleasure and an honor keenly felt, but did not serve for the material assistance which he needed. He recovered temporarily, arranged his plant illustrations, now more than fifteen hundred, and reduced his household as much as possible,



in order to save his strength for the most necessary duties. He had saved the life of Bullinger, but, as the epidemic progressed and ravaged the town, suffered the sorrow of witnessing the death of several near and dear friends. He never went to bed now, but rested from time to time, and attended to his duties as city physician and professor. From August to December, 1565, he constantly anticipated a recurrence of the disease. The attack came on December 8. An abscess formed in his side, and he knew the end was near. On the fifth day of his illness, in the presence of his wife, Bullinger, and Josias Simler, perhaps also of Caspar Wolf, he insisted on being carried from his bedroom into his beloved museum. Previously, he had executed his last will, committing his botanical collections to the care of Caspar Wolf. And here, in the room where he had dreamed and worked and incessantly labored in the interest of true science, he breathed his last, about eleven o'clock at night, on December 13, 1565. He was buried the following day and brought to rest in the Münster, next to the place where the grave of Johannes Fries, the friend of his youth, had been made the year before.

In 1566, Caspar Wolf published a prospectus announcing an edition of the posthumous botanical works of Conrad Gesner. Publication did not follow. Wolf became absorbed by other duties and finally stated that he lacked both time and ability to accomplish it. In 1580, he transferred the material to Joachim Camerarius in Nürnberg,

whose plagiarism of Gesner's work we need not dwell upon. Passing through several hands, the manuscripts and drawings finally, in 1744, were purchased by the well-known naturalist Christoph Jacob Trew, in Nürnberg, in whose worthy hands they received the care they deserved. Trew engaged the professor of botany in Erlangen, Casimir Christoph Schmiedel, as an editor, and in 1753 Gesner's botanical works at length saw the light:

*Opera botanica . . . . ex bibliotheca D. Christophori Jacobi Trew . . . . nunc primum in lucem edidit et praeatus est per Dr. Cas. Christoph. Schmiedel. Norimbergae. I. M. Seligmann, 1751-1771. 2 vol. fol.*

Volume I has this title: *Conradi Gesneri Opera botanica per duo saecula desiderata quorum pars prima prodromi loco continet figuras ulta CCCC minoris formae partim ligno excisas partim aeri insculptas.*

Volume II has this title: *Opera botanica quorum pars secunda continet centuriam primam plantarum maximam partem figuris aeneis expressarum . . . . atque historiam fatorum operis.*

. . . . .

Volume II issued in two parts, with special title-pages, dated 1759 and 1770.

Vol. I: i-lvi p. and 130 p.; 22 plates of woodcuts and 21 illumined copper-plates.—  
Vol. II: i-xi p. and 43 p. and 65 p.; 31 illumined copper-plates.

It may be taken for granted that in this beautiful publication everything of botanical interest remaining from Gesner and still available was used.

Gesner's letters, excerpts, notes, etc., with the exception of such as had been deposited in various Swiss libraries and archives, in time, after the death of Trew

in 1769, passed into the possession of the University of Erlangen. Some forty or more years later these treasures still remained unpacked, and Hanhart thus was deprived of the desired opportunity to use them in the preparation of the biography now serving as the chief source of information on Gesner's life.

*Gesneria* was chosen by Plumier as the name of an American plant.



CONRAD GESNER'S COAT-OF-ARMS

Reproduced from the book-plate of Johannes Gessner.

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## NOTE

### GESNER CELEBRATION IN CHICAGO

It was at the Red Star Inn, on the evening of the twenty-seventh of March, four hundred years and one day since the "Father of Bibliography," Conrad Gesner, first saw the light of day. In an upper room of this celebrated hostelry, along the sides of a T-formed table, had gathered thirty men, all engaged in library service in the city. They had come together at the call of Mr. Roden, who had found that it was his turn to "arrange for a Library Smoker—that salutary expedient by which we males occasionally assume protective coloration and escape from our environment to re-substantiate our identity."

The Library Smoker as an institution, though a very informal one, dates back a few years, and the gatherings have been held with a fair amount of irregularity—between the present meeting and the one last preceding about a year had elapsed. As a rule there has been no kind of formal program, though occasionally one or the other has been asked to speak about something that he has had specially at heart. It has been customary for the chairman for the evening—the chairman for one evening has usually passed the office on in a quite informal way to someone else of those present—to ask, in the call, for questions to be taken up for discussion; and there has been much talking across the dinner table from man to man, besides the answers that those present have made to the questions that have been sent in. A couple of times the chairman has turned the tables on a questioner by calling on him to answer his own query. On this occasion there was nothing of the kind. Nor can there be said to have been a formal program. But there was the occasion. It was the four-hundredth anniversary of the birth of the author of that *Bibliotheca Universalis*

which was the first and the only successful attempt to record all the world's literature to date. And, as the call stated: "Mr. Bay will address the assembly on Conrad Gesner. All of us," Mr. Roden surmised, "save Mr. Bay, will know more about Conrad Gesner after than we did before the meeting."

Mr. Bay did address the assembly, not only about Conrad Gesner, but also about smoking, which, he said, was "conducive to calm and continuous thinking," quoting here a little book which one of those assembled, Mr. W. A. Brennan, had recently issued. "Calm and continuous thinking" the speaker praised as one of the characteristics of Conrad Gesner who, by the way, did not know of and probably had never felt the need of the assistance that a pipe or a cigar gives to this process in modern man. What else Mr. Bay had to say about Conrad Gesner will be found in the opening contribution to the present number of the *Papers*.

Another subject more conforming to our practical and "efficient" age was called to the attention of the assembly by Professor Clapp, who, as acting chairman of the Committee on American Speech, asked the co-operation of librarians in the production of a bibliography of voice culture and voice hygiene.

After Mr. Bay's address preprints of his "appreciation" of Gesner were distributed among those present who, it is hoped, all went away resolved to practice, in the future, with or without the aid of tobacco leaves, that "calm and continuous thinking" for which Conrad Gesner (and Mr. Bay) will henceforth stand for them as exponents.

A. G. S. J.

## LIBRARY ARCHAEOLOGY

The accomplished librarian of Princeton University delights in tracing things back to their veriest beginnings, and one may assume that in his two neat little volumes on library history<sup>1</sup>—the fruits, or shall we say the by-products, of a combination of the learning of a scholar, the industry of a bibliographer, and the ingenuity of an archaeologist—Dr. Richardson has indulged his fondness for remote research to his heart's content. Of the three qualities named, while duly cognizant of the learning and industry so abundantly evident throughout these pages, we are bound to admit that in the first-mentioned book we were most of all impressed with the ingenuity of the argument and the skill with which proof, or, at any rate, the color of proof, has been fashioned out of such fragments of fact and assumption as were available. Like the eminent naturalist who was able to reconstruct an entire prehistoric skeleton on the basis of a single bone, Dr. Richardson has deduced the existence of libraries in the very earliest times from isolated and unrelated facts hardly more palpable than those which served the naturalist. It is startling, perhaps, to follow the process by which the term "library" is deprived of its long-accepted and respectable pedigree, and pushed back to a kinship with processes and made to connote objects used long before its putative parent, *liber*, was thought of. It is no less startling—and no more so—to read of "mnemonic libraries," i.e., records carried only in the memory, and to encounter as illustrations the instances of a dog burying a bone; of the starry heavens, which were open books

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<sup>1</sup> Richardson, Ernest Cushing. *The beginning of libraries*. Princeton University Press, 1914.

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to the astrologers and soothsayers; of the libraries of the gods and preadamites. It becomes a little easier to keep up with the argument when it comes to the stage of picture-writing and its applications, of quipus and wampum and tattoo marks, of message sticks, cairns, pyramids, rock carvings, and thence onward to hieroglyphs, clay tablets, and kindred prototypes of modern books. It is still not without a wrench to preconceived notions that one is able to accept the definition of a library as being any collection of records, whether ponderable or imponderable, written or carved or knotted, or only remembered and orally transmitted. But at no point is it possible to deny the ingenuity, skill, and patience with which the thesis is carried to conclusion, or to ignore the learning and research applied to its upbuilding.

The second work presents fewer difficulties to the undisciplined mind, since it deals with a more or less historic period in the career of humanity, and the writer is able to adduce evidence of a more substantial and comprehensible nature. But even here Dr. Richardson finds it necessary, in a somewhat contentious introduction, to expound in no uncertain terms the competence of the term "library" to denote any collection of records, whether large or small, literary or unliterary, accidental or premeditated, living or dead. This broad definition, once accepted, lends validity to the assertion that "there were thousands and even tens of thousands of collections, containing millions of written books or documents, in biblical places in biblical times."

The ensuing chapters again bear witness to the author's learning, diligence, and skill in research. Records of Assyriological and Egyptological exploration, biblical geography and history, classical paleography, and the writings of ancient authors are brought together and made to yield up abundant information regarding the numerous temple and palace libraries and archives the existence of which has been more or less well known to students, and the contents of some of which have contributed so much to revealing the political and social history of remote antiquity. The present



reviewer found himself most attracted by the chapters on Greek and Roman libraries—perhaps again because of preconceived notions, since some analogues of modern public-library activity have been discovered, or attributed to this period to which the modern librarian is wont to point as the ancestors of his line.

While it is to our loss that the learned author chose to make these essays almost entirely archaeological instead of bibliographical, leaving out, or perhaps only postponing, all consideration of the contents of ancient libraries on their literary side, yet we are pleased to receive these two volumes, together with an earlier one on Egyptian libraries, as unique and interesting contributions to the bibliography of that profession whose sole aim is the cultivation, promotion, and dissemination of literature, and whose own professional literature is so singularly barren of any of the qualities so valiantly championed.

C. B. RODEN

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### NOTE

A new list of members of the Society will be printed in the October number of the *Papers*.

Members are requested to send names of prospective members to the Secretary of the Society, Mr. H. O. Severance, University of Missouri Library, Columbia, Mo., who will send them invitations to join the Society.

Institutions (libraries, clubs, etc.) as well as individuals are eligible to membership.

A circular of information has been prepared and copies will be sent to anyone applying to the University of Chicago Press, 5750 Ellis Avenue, Chicago, or to the Secretary.

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161

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## BIBLIOGRAPHY IN RELATION TO BUSINESS AND THE AFFAIRS OF LIFE

BY H. H. B. MEYER

Chief Bibliographer, Library of Congress

TO THE business man or the man of affairs nothing, at the first touch, appears so remote from the ordinary concerns of life as bibliography. One of these sublimated men in the street asked me if a bibliographer was not really a "book sharp." I accepted his definition with more alacrity than I did that of another, who perhaps more nearly reflected such popular comprehension as exists, by saying "a bibliographer seems to be pretty much like a librarian, only worse."

Until quite recently the best that could be expected from the average citizen was a good-natured tolerance of the bibliographer as a harmless, amiable sort of an idiot whose head is, most of the time, buried in a book. But the last few years have wrought a wondrous change. The business man has discovered the bibliographer in the form of the special librarian, and he has announced his discovery in the well-known raucous cry, "I want what I want when I want it," and the special librarian is hurriedly doing his best to give it to him even before he wants it.

What has taken place might easily have been prophesied. With the spread of the writing habit among all sorts and conditions of men, an enormous mass of

literature, covering every conceivable topic, has come into being. It is hardly possible to name a subject on which enough literature does not exist to make a respectable bibliography. Amid this overwhelming mass of literature, the business man and the man of affairs, inexpert in methods and peculiarities of publication, and in regard to the means which have been worked out by bibliographers to indicate the whereabouts of a particular piece of writing, need expert assistance. Hardly less do the scientist and the professional man need help, although they are more reluctant to admit it. This reluctance is exemplified by an incident which occurred in the Library of Congress. A gentleman appeared with a letter of introduction from a friend of mine, a librarian in a city of the Middle West. If I were to mention his name, or the highly specialized subject in which he was interested, many of you would recognize a scientist of some repute. Let us say then that he had been investigating the ice sports of the Polynesian Islands, and wished to trace their origin to the mainland of Southern Asia. We were able to place before him a considerable body of literature which bore on his subject, and he wrote enthusiastic letters to my friend, expatiating on the pleasure and delight that it was to meet such intelligent beings as bibliographers and librarians, so interested in his subject, so helpful, etc. But alas for our good reputation! We could not stay with him in his quiet, well-secluded nook. We were borne along by the never-ending throng of questions which sweeps in an ever-growing stream

through the Library of Congress; and the scientist, when he had returned to his home, my friend the librarian wrote me, expressed a very poor opinion of librarians, and bibliographers especially, as a very shallow, pretentious lot who really did not know much and who flitted from one thing to another, never taking time to study anything really seriously.

Our scientific gentleman was in error on both counts. In the first place, he mistook an acquaintance with the sources of knowledge for knowledge itself. He did not have that proper perspective which so many specialists lack. If we should attempt to go into every subject as deeply as he did into his specialty, our brains would soon become littered with knowledge, and a mental disintegration would take place, comparable only to the nervous disintegration which overtakes the professional tea-taster. In the second place, his final reluctance to acknowledge that he had been helped was probably due to disappointment and pique. But here our perspective was better than his. From long experience we knew that he had been helped in the only way in which he was entitled to help. He had been guided through the intricacies of the necessarily elaborate organization of the Library of Congress, directly to the literature of which he stood in need. When he left us, we did not need to be told that we had helped him; we were sorry that he did not seem to have a better opinion of us, we wished him Godspeed, and stood ready to welcome the next inquirer, who would probably repeat the process.

We seldom encounter this reluctance to acknowledge a service rendered on the part of the business man. Usually he is quick to recognize the fact that we have given him, as he expresses it, some valuable "tips," and not infrequently his recognition takes the form of a naïve attempt to repay in kind. Perhaps we foster the spirit of competition, which after all is the very soul of business and trade; but I like to think that we foster the spirit of emulation, of seeking to do better than the other fellow, rather than that low form of competition which seeks only to pull down or destroy the other fellow, in order to hog all the profits, and which cares very little to improve the output, or place it more cheaply and quickly in the hands of the consumer.

I have dwelt at considerable length on this phase of my subject, because it illustrates, as nothing else can, the difference between the new practical bibliography in the service of business and the affairs of life, and the old bibliography which concerns itself with first editions and sometimes worst editions, with misprints as well as imprints, and all those quaint, interesting, and curious things which make up the delightful realm of book-lore. It is this attractive subject which has been assigned to my fellow-speakers, Mr. Carlton and Mr. Cole. Mr. Carlton passes away his time in the quiet recesses of the Newberry Library, an institution devoted to art, literature, and other aesthetic and cultural departments of human knowledge, while Mr. Cole "ecstasizes" his talents, if I may coin a word, in what is perhaps the finest



private library ever brought together. Truly there must be a law of compensation, and I hate to think of what is in store for these two gentlemen—whereas I love to linger fondly on the bookman's paradise to which the rough, thorny, and sometimes unlovely path which I and some of my fellows are treading must lead.

These remarks illustrate sufficiently the great contrast between bibliography, the servant of the muses, and bibliography, the servant of the planner and doer of the world's work. The change which has come over bibliography is the same change which has swept through all other fields of human activity—a breaking down of old barriers, a branching out in new directions, a finding of old methods too cumbersome and not quick enough, innovations in method which only too often turn out to be compact of over-condensation and careless inaccuracy. We are distracted by the rapidity with which demand follows demand, and overwhelmed by the mass of the material we are called upon to handle.

It is this enormous, unwieldy, fluctuating mass of material with which we concern ourselves for the most part in the Division of Bibliography of the Library of Congress, and sometimes when we tackle a new problem and look at what confronts us, it seems as if we were living in the midst of a chaos hardly less than primeval. To make matters worse, the individual entries also are only too often without form and consequently void. This was bound to result from the incursion into the field of bibliography of such a large number of young men and

women trained in the business world; with no idea of a catalogue entry, or of a bibliographical description. It really appears as if the butcher, the baker, and the candlestick maker had all turned bibliographer, and the results, only too frequently, are such references as "Smith's article on railroads." To be referred to "Smith's article on railroads" is about as useful as to be told to go to the devil, and much more likely to make you think "damn," even if you don't say it.

I know that it is difficult for trained bibliographers and librarians to realize that such formlessness is to be found anywhere. But it is brought home to us with painful insistence in much of the co-operative work which we have been carrying on with special librarians in various fields. Whoever undertakes a co-operative enterprise must, in order to be successful, accept whatever is sent in by the co-operators and work it up himself into a uniform result. The amount of time we lose in running down faulty references is no laughing matter, I can assure you.

With the wonderful growth of catalogues, an elementary knowledge of cataloguing has become an essential part of every man's education. How much more so, then, should it be a part of the equipment of those who undertake practical bibliography. This arraignment of some of my fellow-workers may appear rather severe, but I feel that I am entitled to make it, because on so many occasions I have said that there is no group of workers in our profession with whom it is a greater pleasure to

co-operate, who are more alive to their opportunities, or who have done more to win the respect and consideration of men of affairs and business. They have extended the bounds of bibliographic activities into fields which the public and academic libraries have refused to enter, or in which they have failed to recognize an opportunity.

I have directed your attention to the difficulties which the uncertain form of bibliographical descriptions, found in practical bibliography only too often, create for us. Another difficulty arises from the vast bulk of the material in which we are obliged to work, much of it like a trackless forest of continental dimensions, or an impenetrable African jungle. At the outset I wish to pay a tribute to the H. W. Wilson Company and their incomparable publications. Can you imagine where we should be without *The Readers' Guide to Periodical Literature*, and its supplement, without *The Cumulative Book Index*, *The Industrial Arts Index*, and *The Index to Legal Periodicals*, to say nothing of their miscellaneous publications. Those, together with the *Magazine Index* of the Boston Book Company, and the *Engineering Index* of the engineering magazines, are among the most valuable guides we have.

Someone has said that practical bibliography consists in lifting titles from the Wilson publications. As a tribute to the Wilson publications that is excellent, but the only fact the remark discloses is that its maker never practiced bibliography. How many of you have ever stopped to enumerate such general guides, and have

discovered that there are between fifty and sixty which need to be consulted in running down an important subject?

As you all know, the Wilson publications cover the more important American magazines and a few of the British. The books included are those published in the United States and English books handled by American firms. They are not all-comprehensive, and the best literature relating to rubber, for example, is unknown to them, simply because British documents and French and German technical monographs fall outside of their scope. As another instance, the most important contributions to the literature of funeral rites and customs are found in books of travel, treatises on anthropology, and the older magazine literature. The Wilson publications analyze only composite books and cover only recent years. But take such a recent subject as advertising: some of the material most valuable to the advertiser is to be found in highly specialized trade journals which it is impossible to include in general indexes. I mention these merely to show that practical bibliography is not latrocination. The matter is not quite so simple. It takes time and experience to become acquainted with the scope and character of these general indexes and guides, to say nothing of the myriad special guides and indexes. If I were to voice a need, it would be to express a wish for a short guide or handbook to practical bibliography which, while not pretending to be another code of catalogue rules, should make clear the nature and character of an analyti-



cal reference, and prevent those insufficient references which save a minute of the time of the bibliographer, and waste hours of the time of everyone who uses his bibliography and is obliged to run down his loose-ended references. It should also point the way through the jungle of guides, indexes, and bibliographies, indicating their scope, their character, and the period covered, so that an inquirer will be directed to the sources most likely to supply the references he desires. Such a guide might well contain a list of accepted abbreviations for the titles of periodicals, should explain the principles underlying a good index to a bibliography, and should point out the advantages and disadvantages of various arrangements of the references, alphabetical, chronological, or classified, as applied to different subjects. The time has perhaps come when those who have had experience in practical bibliography should formulate their experience for the use and guidance of the inexpert.

One characteristic of modern civilization which strikes even the most casual observer is the large individual masses with which it deals, and the extent and variety of its interests. So we have bonanza farms of thousands of acres, where the plowing is done not by a plow, but by plows operated in series by a prime mover. We handle bulky commodities like coal and ore in great masses, emptying a car as easily as a workman tosses a shovelful.

It is no exaggeration to say that these characteristics belong also to practical bibliography. The aesthetic

bibliographer may resent the comparison of his gentle labors to the heaving of coal and iron-ore or to digging in the ground; but the practical bibliographer, when he is called upon to produce overnight a bibliography which in the old days he would have lingered over for weeks, if not months, realizes the truth of the comparison. The general indexes gather up in carload lots the references which he dumps into his hopper, and behold—a list which is a marvel to the uninitiate!

The practical bibliographer, who is not confined to a single group of subjects, realizes as no one else can the vast extent of the bibliographical activities of recent years. A glance over the bibliographies we have listed in the Library of Congress prompts me to venture the statement that more of them have been compiled in the last twenty-five years than in the whole previous history of the world. And what are we doing to take care of all this production, and to see that it is not lost? Practically nothing. Some are listed in the *Library Journal*, others in *Special Libraries*, and the Wilson publications include many. Our efforts in this direction are spasmodic. What we need is an indexed catalogue of bibliographies—I use the term advisedly—in which all bibliographies shall be entered alphabetically under names of authors or compilers. Combined with this, there should be a minute analytical subject index, which should refer to the individual items in the other list. This would necessitate numbering the items, but to use ordinary numbers for this purpose would make the intercalation of additional

bibliographies difficult, and involve a remaking of the index for each new expanding edition of the work. The solution of the problem lies in the use of a Cutter number for numbering the items in the catalogue. This permits of endless intercalation without disarrangement of the sequence of numbers, and every entry in the index is good for all time. With such a system, cumulation of both catalogue and index would be easy. The task, I know, is a labor of Hercules, but something of this kind must be done, if we would avoid endless repetition and duplication of work. Such an indexed catalogue would tell us at once what bibliographical work has been done on any given subject. Even the poorest list represents some little thought. Why not use this as a foundation on which to build, or, if a more finished product is discovered, why not supplement it, rather than, in either case, go over all of the same ground again? The first compilation of the indexed catalogue I have in mind could be achieved by co-operation, or might well be left to a single office, but its continuation and expansion certainly offer an ideal field for co-operative work. We are all of us constantly running across lists and bibliographies which we are obliged to examine with greater or less care. After our examination, we are in the best possible position to suggest the words or phrases which would represent it in the subject index. If these words or phrases, together with an author entry for the catalogue, were sent to a central office, it would be an easy matter to assign a Cutter number to the catalogue entry

and to affix it to the index words or phrases, and they would all drop into their proper places as easily and surely as the matrices in a linotype machine.

Lacking a general cumulative index of bibliographies, we find the most notable and useful achievements of practical bibliography to be lists devoted to special subjects. I could fill a deal of space and take up a lot of time enumerating these. But that would be a weariness and an infliction which I shall spare you. I shall, however, mention a few for the sake of the valuable features they possess.

The volume prepared by Mr. R. H. Johnston, librarian of the Bureau of Railway Economics, of Washington, D.C., with the title *Railway Economics: A Collective Catalogue of Books in Fourteen American Libraries*, gives the location of the material listed in the more important American libraries having valuable collections of railroad literature. This is a feature worthy of the careful consideration of all bibliographers, and is especially desirable in the treatment of subjects, the literature of which is printed in rare, unusual, bulky, or expensive publications.

The *Guide to Reading in Social Ethics and Allied Subjects by Teachers in Harvard University* is a fine example of an annotated bibliography. Annotations call for the most careful and discriminating judgment. They have no excuse for existence unless they really convey desirable information. Only too often annotations repeat in an expanded form the information conveyed by the title. As Hamlet says of the players,



"That's villainous, and shows a most pitiful ambition in the Fool that uses it." I have on several occasions expressed my attitude toward annotations by saying that you can have as much annotation as you are willing to pay for. The only limit is available outlay of time or money, and that limit is soon reached. By all means let us have annotations, but we ought to be willing to pay for them. In the Division of Bibliography of the Library of Congress, we find the best inexpensive substitute for annotations to be a classification of the entries, and an author and analytical subject index. We try to bring out in the index many of the points which would naturally be dwelt on in annotations.

An example of a well-classified bibliography is the list on "Metal Corrosion and Protection," first printed in the *Monthly Bulletin* of the Carnegie library of Pittsburgh for December, 1906, revised in the issue for July, 1909, and finally printed in a revised and corrected form in Cushman and Gardner's *The Corrosion and Preservation of Iron and Steel*, 1910.

The comprehensive "Bibliography" compiled by W. H. and L. V. Dalton and printed in Sir Boverton Redwood's *Petroleum, a Treatise*, 1906, would be a most valuable contribution to practical bibliography, if the 5,900 items had been classified, or if an analytical subject index had been provided. As it stands it is hardly more than the raw material of a bibliography.

That bibliographies of special subjects should be prepared by specialists goes without saying, and I point

with pride to the work done by some of my colleagues in the Library of Congress. *The Bibliography of International Law and of Continental Law*, by Dr. E. M. Borchard, the law librarian, is a treatise on the subject. The discussion fills the body of the work and the bibliographical entries are given in footnotes. Of the several publications by Mr. P. Lee Phillips, chief of the Division of Maps and Charts, I single out the *List of Geographical Atlases in the Library of Congress*, in three volumes. The work is a model of a comprehensive special bibliography. The material is so well and carefully arranged, and the indexes so full, that the three volumes have become a standard reference work all over the world.

Hardly less comprehensive are the publications for which Mr. O. G. T. Sonneck, chief of the Division of Music, is responsible. The *Catalogue of Opera Librettos Printed before 1800*, issued in two volumes in 1914, has already taken its place as a standard reference book. A companion work, the *Catalogue of Full Scores of Operas*, is now in the press. The *Catalogue of Early Books on Music (before 1800)*, compiled by Miss Julia Gregory under Mr. Sonneck's direction, is a work indispensable to anyone interested in the development of modern music.

This paper would be quite incomplete without some reference to "clearing-houses." In this instance it should be to a clearing-house for bibliographical information. It certainly would be well to know, when one is

about to take up a subject, whether anyone else has already gone over the ground or is working on it. What we need is a registry where a record of bibliographical activities can be kept, a place where we can go to find out whether any particular subject is being worked up and who is doing it—in other words, a clearing-house. This is one of the activities which has been suggested as a proper function of the Library of Congress—one of many such suggestions which come to us as regularly as the phases of the moon. In fact, these suggestions are so frequently made that I am often reminded of what Lowell said of Carlyle. Some of you will remember the passage which reads, “the world’s wheels have got fairly stalled in mire and other matter of every vilest consistency and most disgusting smell. What are we to do? Mr. Carlyle will not let us make a lever with a rail from the next fence, or call in the neighbors. That would be too commonplace. . . . No; he would have us sit down beside him in the slough and shout lustily for Hercules.” Just so, when the wheels of library and bibliographical progress get stuck in the mud, what do we do? Do we pile up a few of the “best sellers” as a fulcrum, and with the library staff as a lever try to start things again? No. Instead, we all gather round and shout lustily for the Library of Congress. The Library of Congress is as much interested in this question of a clearing-house for bibliographical information as anyone, and will undoubtedly contribute its share; but if I may venture

a suggestion, it is that this is a proper function of the Bibliographical Society of America.<sup>1</sup>

Having worked around to the usual point of suggesting something for someone else to do, there is nothing more for me to say. I have tried to point out the kind of work practical bibliography is doing, to describe briefly the tools with which we are doing it, their defects and shortcomings, and how they may be improved. I hope that I have left with you the impression that practical bibliography is an important factor in the progress of civilization.

<sup>1</sup> The A. L. A. headquarters, 78 East Washington Street, Chicago, has recently undertaken this function, but the secretary, Mr. Utley, informs me that so far the responses, to the requests to go on record published in the *Library Journal* and elsewhere, have been very few.



## BIBLIOGRAPHICAL PROBLEMS, WITH A FEW SOLUTIONS

BY GEORGE WATSON COLE

EVERY writer as he passes along the highway of life selects some object, picks it up, and casts it as his contribution on the cairn within which knowledge universal lies buried. The bibliographer passes that way, rearranges the heterogeneous mass, reduces it to order and symmetry, and by so doing erects to her a worthy and fitting monument. Without some adequate means of perpetuating thought, mankind would still be on a level with its progenitors, the cave men and lake-dwellers.

An uncontrollable desire to write has ever possessed our race. It first manifested itself in the pictograph, later in the ideograph, and, in its most malignant aspect, in the alphabet. Since the time of Cadmus it has assumed an incurable form and is now highly epidemic.

No proper consideration of bibliography can be undertaken without a recognition of the presence of the author. There had to be a considerable number of books before there could be any books about books. And so it is that bibliography forms one of the last links in a series of books having for their chief consideration authors and their writings. In this chain we find biographies, books of literary criticism, anecdotes and reminiscences of authors, edited collections of their writings, and, finally, books about books, or those that especially interest us

as bibliographers. These different classes of books, as might be expected, overlap each other to a greater or less extent. At one end of the chain we have the author writing books, at the other, the bibliographer describing them, and between them several intermediate links.

The author, catholic in his tastes, takes the whole domain of thought as his field. The literary critic restricts himself to the consideration of the writings of others, a calling, chosen perhaps, because of his lack of success in the field of literary creation, where the rewards, if success be attained, are infinitely greater. The biographer, contented with a more restricted field, confines his work to the consideration of a particular person. His labors interest us as bibliographers but slightly, unless perchance they deal with an author, and then only in so far as they relate to his career as a producer of books. The aim of the literary editor is to give to the world the best edition of the works of his favorite author, and he is naturally much interested in priority of editions and purity of texts. Lastly, the bibliographer, who stands at the end of our imaginary chain, is above all interested in editions and the changes they have undergone; but his interest, like that of the others, goes back, though in lesser intensity than theirs, through the works of an author to his personality.

No true artist has ever felt that he has imparted the best that was in him, and multitudes have passed away with their fondest visions unexpressed. The world has

ever been filled with mute, inglorious Miltons, with inspired but unprolific Raphaels, dreamers of dreams and beholders of visions, who never even put pen to paper or brush to canvas.

Books are the world's greatest means of preserving and transmitting the mental activities of mankind. Before the age of printing the processes by which books were made differed widely from those of the present day. Lacking the uniformity of print, changing in character from generation to generation, and from age to age, the science of paleography was of necessity developed and perfected, so that one age might the more easily decipher the works of those which preceded it.

The thoughts of an author, in their transmission from his brain to the public, necessarily pass through various processes, in each of which dangers constantly arise of their being distorted or changed. Many, perhaps most of these, are due to his own mental lapses, as well as the lapses of others, while engaged in preparing them for the public. Few if any authors have ever given to the world their richest thoughts. Even the masterpieces of authors necessarily lose much of their divine fire by the process they undergo in being transferred to manuscript and later to print.

The very process of our ordinary writing is a clog to the expression of thought, an aid that lags painfully behind, while the mind flies on far ahead and has repeatedly to come back to assist its slower interpreter, thus losing completely or obscuring the visions it has just seen.

The world loses much inspired literature because of its present cumbrous method of writing, but it is perhaps spared more than it loses. If the author, fired with the enthusiasm of his subject, is liable to make mistakes, what shall we say of the scrivener or typewriter, who undertakes to transcribe the thoughts and ideas of others, a process mentally deadening and largely mechanical?

It is a well-recognized fact that every time a manuscript is copied errors are bound to creep in, that every time a printer puts a manuscript in type numerous departures from the original text are bound to occur. The errors liable to be made in each of these cases, as is well known, are of a different character, as much so as the means employed in their production.

Some well-known writers, like Tennyson, have been in the habit of privately putting their manuscripts in type, and polishing them at their leisure, before finally permitting them to be published. Examples of this are copies of Byron's poems, *The Lament of Tasso* and *Manfred*, that exist with manuscript corrections and alterations in the author's handwriting. These are not proofs in the ordinary sense of the term, but sheets actually printed, folded, and stitched, and are quite unlike the first editions of these poems.

Authors' manuscripts are preserved in which the workings of the writers' minds are plainly visible. In some places long stretches appear in which the words apparently came trooping, as if by inspiration, needing



few, if any, changes; in others, language seems to have come with hesitation and laboriously, as is witnessed by the frequent erasures and interlineations. In one place the thought is found pruned, amplified, or embellished, while in another it is delightfully spontaneous. These intimate products of the author's brain and hand are eagerly sought for and treasured by bibliophiles, their interest and value being measured, as is but natural, by the relative prominence and distinction of the author.

Such are some of the obstacles with which the author has to contend in putting his thoughts into proper form for transmission to his readers. Let us now suppose that he has struggled through all this, and that at last his manuscript—in his own none too legible hand, transcribed by an amanuensis, or in typewritten form—is ready for the printer; that it has passed the rigid censorship of the professional reader and has at last, to his great joy, been accepted for publication.

Before it can appear in print, it has yet to undergo still greater ordeals at the hands of those, who, devoid of the afflatus that has upborne the author, are in comparison mere machines, and on whom it devolves to change his work from manuscript to print. These, to mention only the most important, are the compositor, the proof-reader, the pressman, and the binder.

There is little doubt but that we should have more accurate printing if both the author and bibliographer, as well as the proof-reader, better understood the processes of the printer. Not only would we have finer and

more accurate books, but more perfect descriptions of them. From the author's point of view few books are perfect; from the bibliographer's, the only perfect book is the one caught on its way from the printer's office to the binder's, or, after it has been folded and gathered with all its inserts, before it has been taken in hand by the sewer, before the binder's shears have shorn it of any of its original material, and before his craft has skilfully concealed the printer's irregularities.

Bibliography claims as its province the consideration of all the methods by which thought is transmitted from the mind of the author to the public, but more especially the perpetuation of thought, in these latter days, by means of the printing-press.

A printed book is by no means the simple thing it seems; on the contrary, it is a very composite affair. Thoroughly to understand its complexity, it is necessary to go back to its very genesis and to follow its growth step by step, until it is ready to be placed in the hands of its readers. These steps have varied but little during the entire history of book making. More or less durable substances have been used as vehicles for transmission, stone or clay, papyrus, parchment or paper, depending upon the advance mankind had made toward civilization. The bibliographer needs therefore to be somewhat of a linguist, something of a paleographer; but, above all, he must be familiar with the numerous processes which enter into the mechanical construction of books, more

especially with those connected with the printed volume, as his work is most likely to be mainly confined to the latter, though no information he may possess in other fields will ever come amiss.

There is every reason to believe that in the early days of printing the art was employed to impose upon the public by passing off the printed book as the work of the scrivener. Hence it was made to resemble as closely as possible the manuscript of those days, a masterpiece, indeed, of patient and elaborate hand work. The first printed books were therefore close imitations of the best products of the scrivener's art, and so it came about that the earliest products of the printing-press were themselves masterpieces of printing, and as such have scarcely ever been surpassed, as specimens of the printer's art, even to the present day.

When the public could no longer be deceived by the resemblance of the printed book to its manuscript brother, and the art of printing had become common knowledge, a decline in quality and workmanship began to take place.

The earliest book printed in the English language appeared toward the end of the fifteenth century (*ca.* 1475). English literature was then in its formative state, and continued to grow until the reign of Queen Elizabeth, when the drama, the characteristic literary expression of that age, reached its zenith in the plays of Shakespeare and his fellow-dramatists. Contemporary with this class of literature appeared, in 1611, a work of

an entirely different order, the Authorized Version of the Bible. It is generally recognized that this and the First Folio of Shakespeare, which appeared twelve years later, in 1623, did more than any other two books to crystalize the English language into the literary form we now possess. This is apparent from the fact that, although three centuries have elapsed since their appearance, both of these books can be read today with almost as much ease as the latest literature to be found in our book-stores.

At the Bretton Woods meeting, in 1909, the attention of this Society was called by Professor George P. Baker to the puzzling character of the products of the Elizabethan printers, as exemplified in the quarto editions of the plays of that day. This is a field that has been made the subject of much investigation by our friends of the Bibliographical Society in England. There is little doubt that the work accomplished, with books of that age, by members of our Sister-Society, has done much to develop the aims and scope of bibliography and to reduce it to a more systematic basis. This is shown in a marked degree by such articles as those of Alfred W. Pollard, Falconer Madan, Walter W. Greg, Ronald B. McKerrow, and others, in the more recent publications of that Society. One has but to read their papers with some care to note the advance that the bibliography of the present day has made over that of but a few decades ago.

The bibliographer of today, as already intimated, is no longer content merely to describe books or to make lists of those dealing with a specific subject. Rather,



he studies the book as a composite object, analyzes its component parts, and tries to conceive of it as it passed from the hands of the printer to those of the binder. In fact, he is never so happy as when a volume comes to him loosely sewed, in old or contemporary binding, or, better still, in stitched sheets, so that he can examine its separate parts and see how they were put together. Viewed from this standpoint, modern bibliography may not inaptly be termed the comparative anatomy of the book. Ideally, therefore, the perfect book, as already stated, is the one that has been printed and folded with its full complement of plates, maps, portraits, cancels, etc.—is, in fact, the book in the exact condition in which the binder prepared it to be placed in the hands of his sewer.

The bibliographer therefore tries to picture the book in this, its elementary state, as composed of a series of units or sheets, each of which has undergone at least two separate operations: it has been printed on one side and dried, and then turned over and printed on the other. Now this, especially with the complicated output of the Elizabethan printers, is no light task; for, it is probably safe to say that every device that printers or binders could possibly adopt is exemplified in these books. As Mr. McKerrow says:

The numerous processes through which a book passes are all perfectly simple and very little trouble will suffice for the understanding of them. What is needed is that they shall be grasped sufficiently clearly for the book to be always regarded, not as a

unit, but as an assemblage of parts each of which is the result of a clearly apprehended series of processes.

. . . . Every book presents its own problems and has to be investigated by methods suited to the particular case. And it is just this fact, that there is always a chance of lighting on new problems or new methods of demonstration, that with almost every new book we take up we are in new country unexplored and trackless, and that yet such discoveries as we may make are real discoveries, not mere matters of opinion, but provable things that no amount of after-investigation can shake, that makes this kind of research, trifling as it may at first sight appear, one of the most absorbing of all forms of historical enquiry.

Bibliographers, in their endeavor to reduce their work to a more exact system, have considered some features of books as axiomatic, among these, that no book is complete unless it has an even number of leaves, by which is meant an even number of leaves in the preliminaries of a volume, as well as in its body or text. This, we venture to say, is not a safe premise upon which to predicate the completeness of a book. The principle, while right in the main, is based upon incorrect deductions.

A collation by signatures, to be logical, should begin where the printer began his work and not with the preliminary leaves. It should begin with the text, especially if that begins with a full sheet or signature-mark—a pretty conclusive indication that the work was set in type from manuscript and is not a page-for-page reprint. In the latter case the text may by chance begin anywhere else than on the first leaf of a signature. By adopting this

method, instead of beginning with the preliminary leaves, when we reach the end of the book we shall find ourselves in the same position that the printer was in, and in a far better position to understand his problems and how he went about to solve them.

After having printed the last sheet but one, the printer was of necessity guided by the amount of matter yet to be put in type. This may have been enough to fill a single page, an entire leaf, two, three, or even four leaves, or perhaps a complete sheet. In the last event his course was obviously clear. But how about the others? The preliminaries yet remained to be printed. Was he going to press with a single leaf, for example, to complete the end of the book, in order to begin the preliminary pages with a new sheet? This is unlikely. The amount of preliminary matter being known (as it was not when he began printing) he would cut his garment to fit his cloth and print a full sheet or such a portion of one as may have been necessary to complete the book *and* its preliminaries. Hence in the collation of many volumes it is necessary to take into consideration the possibility that the first pages of the preliminaries may have been imposed as a part of the same sheet that was used at the end of the volume.

In our attempts to account for the processes that took place in the printing-office, it is safe to assume—unless there is overwhelming evidence to the contrary—that the printer never did anything by which he wasted or lost time, labor, or material—in other words, that he always

did what was to be accomplished in the simplest and most direct or economical way; that he never printed a single page or two, when he had type enough set to print a half sheet or a whole one.

Happily we are able to show that what we have just been trying to explain is not merely a theory, but has actually occurred in practice; and, if once, why not repeatedly under similar circumstances? *The Remembrancer*, London, 1775-84, was published in seventeen volumes, in signatures of four leaves each. In vols. II. and XIV., the title-page occupies a single leaf, followed by the text, which begins on the first leaf of sheet B. The last signature in this and in nearly all the other volumes of the set consists of but three leaves. As ordinarily given, a collation of these volumes would assume the existence of a blank leaf before the title-page and of another at the end of the volume, the latter completing the usual sheet of four leaves. Were the bibliographer to make this assumption, he would place on record two leaves which never existed in any of these volumes. For it happens that some, if not all, of these volumes were published in parts. An examination made of several of these parts, loosely stitched, showed that the title-pages of vols. II., III., and IV. were *and still remained* integral parts of the last sheets of their respective volumes. It is highly probable, therefore, that the other volumes of this work, containing similar leaves, were treated in like manner. The bibliographer should therefore be on his guard not to fall into the error of adding to his collations leaves



that never by any possibility belonged to the volumes he describes.

A few examples of the perplexing problems that confront the bibliographer who has to deal with irregularities in books, especially with the somewhat erratic output of the English printing-press prior to the year 1640, may prove of interest. The preliminary and end leaves of volumes, as is well known, and as we have just seen, are those which usually give the most trouble. Furthermore, during the three hundred and more years that have elapsed since these volumes were printed, many of them have been neglected or abused and, with bindings loose or entirely gone, the outer leaves one by one have disappeared or become mutilated and soiled. When they have been rescued, and their rarity or value recognized, they have been sumptuously bound and the effects of their previous misfortunes skilfully minimized or removed.

Every leaf in a book is supposed to have attached at its back a corresponding or companion leaf in order to permit of its being firmly sewed. So, when we find an uneven number of leaves in a sheet or gathering, it is customary to conclude that a leaf is missing (as in the case just described), even though it be a blank one and may have been removed by the original or a subsequent binder. Such leaves, when found in perfect copies, instead of being blank, sometimes contain half-titles, wood cuts, imprimaturs, lists of errata, or other printed matter without which the book would certainly be

incomplete. Blank leaves are missing from some books in modern bindings because they were originally used as paste-downs, i.e., pasted to the inside of the covers of the binding. These are sometimes found so employed, especially in volumes bound in old, limp vellum. It need hardly be said that when such volumes are rebound all evidence of the existence of these blank leaves disappears, and that but for their occasionally turning up in their original covers the use they were put to would never be suspected. An article in the current number of *The Library* (April, 1916), written by E. M. May, calls attention to such an example, and three others are recorded among the *Jesuit Relations*, in the Church collection. In one of these, curiously enough, the last two blank leaves had both been pasted to the cover, one above the other.

In some volumes in modern binding, the owners have carefully preserved the original fly-leaves of contemporary paper. These need not, if due care is taken, be mistaken for parts of the first or last signatures. The method of determining whether blank leaves are or are not a part of the book in which they are found is interestingly shown in Marston's *Works*, London, 1633. This is a reissue, with a new title-page, of his *Tragedies and Comedies Collected into One Volume*, published earlier the same year. The reissue has a dedication to "the Right Honourable, the Lady Elizabeth Carie, Viscountess Fawkland." In this epistle dedicatory, Marston, in giving his reasons for the change of title, says that the

chief causes of the aspersions cast upon the plays of his day were their obscene speeches, scenes of ribaldry, and scurrilous taunts and jests; that, though his plays were written in his youth, they were free from those odious features; so that, in his then declining age, he had nothing to be ashamed of in this respect; and that, in view of the general unpopularity of plays, he would have been more careful in revising them, when they first appeared in their collected form, had he not been far distant. These considerations, coupled with the fact that the very words "tragedies" and "comedies" had themselves become unpopular, led him to change the title of the volume to *The Workes of John Marston*, instead of *Tragedies and Comedies*, that under which it first appeared.

At the end of this volume are three blank leaves necessary to complete the last signature (Dd) of eight leaves. Had they been absent, the question would naturally arise, What, if anything, was printed on them? Happily, in the copy examined, all of them are found to be blank and genuine. On the last leaf (Dd8) is a portion of a water-mark, plainly to be seen in the upper inner margin. This exactly coincides with other parts of a water-mark in the same position in leaves 1, 4, and 5, the four combined forming the complete water-mark of a single sheet. The remaining leaves (2, 3, 6, and 7) show no traces of a water-mark, but the relative positions and distances between the perpendicular chain-lines, as they meet at the tops of the leaves, are identical, showing that they form parts of the same sheet and that

all these leaves originally formed a complete sheet. This illuminating example shows the necessity of a careful examination of the texture of the paper, its chain-lines and water-marks, in determining the genuineness of the leaves composing a sheet or signature.

This description, complicated though it seems, can be made quite plain if a sheet of ruled paper with an improvised water-mark is folded three times, so that the chain-lines are perpendicular and the up-and-down bolts come on the last four leaves. If then each page is numbered and marked *blank* or *text*, as the case may be, the description given above can easily be followed.

In order to avoid the pitfalls and snares that abound in printed books, especially those of the early seventeenth century, we must in all cases put ourselves as nearly as possible in the position of the printer and follow his progress step by step, if we would not fall into error in accounting for and describing the anomalies we are constantly meeting in the books printed during that period. When we find anything unusual in a book, the first question should be, What was the problem that confronted the printer, and how could he most easily and naturally solve it?

Another assumption, hitherto adopted by bibliographers, is that a leaf missing in the middle of a volume has been cancelled and that the volume is therefore incomplete. This view doubtless originated from the finding of cancels (leaves printed to take the place of



others that have been removed) tipped to the stubs of leaves that have been torn out (cancelled leaves). This deduction in most cases proves true. But suppose that the missing leaf is the last one of a signature: must we decide that the printer, after having made the necessary corrections in type, went to press with a single leaf so that it could be pasted to the stub of the cancelled leaf? Hardly! As he had yet to proceed with the printing of the rest of the book, is it not more reasonable to suppose, nay, is it not almost certain, that he imposed the type of the cancel as the first leaf of the following sheet and tore out and threw away the imperfect one? An interesting example in point is that of a leaf missing in all known copies of Thomas Churchyard's *Miserie of Flaunders*, London, 1579. Sheet C has only three leaves, but the text, as the catchword indicates, runs on without a break to the first leaf of D. It is quite probable that for some reason, now unknown, the last two pages of C4 were cancelled, and that, instead of reprinting a single leaf, the printer, after having made the necessary changes or corrections, reprinted the matter on the first leaf of sheet D instead of reprinting a single leaf or the whole of sheet C, so that on collating the book by signatures two pages or a complete leaf appears to be missing; notwithstanding, the book is undoubtedly complete.

An interesting case of a suppressed leaf and the subsequent discovery of its contents is found in Sir John Beaumont's *Bosworth Field, a Poem*, published in 1639.

In all known copies of this work, leaf N3, pp. 181-182, has been cancelled. The identity of the suppressed matter was surmised by some unknown person. He, or someone to whom he revealed his conjectured discovery, seems to have had a leaf printed, containing two poems which he supposed had been printed on the missing leaf. This substituted leaf appears in some copies. Now it happens that the cancelled leaf has been so clumsily removed in a few instances that the initial letters of the lines are still to be seen on the stubs. The first letters of the words of the poems on the substituted leaf do not correspond with these initial letters. It remained for Mr. F. G. Kenyon, in 1899, to identify the missing poem, by means of these initial letters, as a poem contained in a manuscript volume of Beaumont's poems preserved in the Stowe collection of manuscripts in the British Museum. Both the original and the supposititious poems are printed in the Grolier Club's *Catalogue: English Writers from Withier to Prior*, I. (1905), pp. 27, 28. It is the possibility of new discoveries of a like nature that is one of the principal allurements of bibliography.

Much conjecture has been occasioned by the fact that the text of all known copies, and so presumably of *all* copies, of Sir Fulke Greville's *Certaine Learned and Elegant Workes*, published in 1633, begins on p. 23. The missing pages, 1-23, are supposed to have contained *A Treatise on Religion*, which, Corser informs us, was suppressed by Archbishop Laud. This poem, consisting of 114 six-line stanzas, was published about forty years

later (1670) in the *Remains of Sir Fulke Greville in Poems Never Before Printed*.

All copies of Captain John Smith's *Generall Historie of Virginia, New England, and the Summer Isles*, which originally appeared in 1624, seemingly lack an entire signature (O, pp. 97-104). Their omission remained unexplained until Henry Stevens, the well-known London bibliographer and bookseller, discovered by differences in type, initial letters, and headlines, that the manuscript of the book had been given out to two different printers and that this apparent omission arose from their mistake in calculating the number of pages the first portion of the manuscript would fill. The second printer began his work with sheet P, but when the first printer had finished setting up his part, he found that he had not even enough matter to fill sheet N, to say nothing of sheet O, which had also been allotted him. In order to complete his last sheet, he filled it with some verses to which he prefixed this explanation:

*Now seeing there is thus much Paper here to spare, that you should not be altogether cloyed with Prose; such Verses as my worthy Friends bestowed upon New England, I here present you, because with honestie I can neither reiect nor omit their courtesies.*

A volume might be filled with instances in which interesting and valuable discoveries have been made by careful bibliographical investigations and comparisons. As already intimated, bibliography is taking on fresh interest and is rapidly being reduced to a more systematic if not to a scientific basis.

Of an objectionable feature, suppressed in subsequent editions, we have an interesting example in Marston's play *The Malcontent*. An examination of four copies, all dated 1604, discloses some interesting features. These copies represent three different editions, each printed from a separate setting of type. At the beginning of the third scene of the first act, in the first two of these editions, there appears an expression that, as will presently be seen, must have been received by the public with the greatest disfavor. The passage in the most complete of these copies (Kemble-Devonshire Collection, vol. 463, no. 4) occurs just after a song which is followed by the entrance of Malevole. Pietro, who has ceased speaking during the song, resumes his part:

*Pie.* See: he comes: now fhall you heare the extremitie of a Malecontent: he is free as ayre: he blowes ouer euery man. And fir, [addressing Malevole] whence come you now?

*Mal:* From the publicke place of much diffimulation, (the Church.)

*Pie.* What didft there?

*Mal:* Talke with a Vfurer: take vp at intereft.

And so the play runs on.

Now the remarkable thing is that Kemble, the actor, a former owner of this copy, has written on the margin of the title-page this comment: "This is the only Copy I ever saw of this Play, in which the word *Church* was not erased." This statement is fully borne out by the condition of two other copies.

In the second (b), an imperfect copy, laid into the volume just described, the objectionable word has been



entirely cut out with a knife or some sharp instrument. In a third (*c*), which was also owned by Kemble (vol. 59, no. 1), the word "Church" has been completely erased by scratching.

In *d*, the fourth copy (Hoe Sale, 1:2217), the offensive words have disappeared, but the parentheses in which they were originally inclosed have been retained, indicating an omission, thus:

*Mal*: From the publick place of much diffimulation. ( )

These copies not only disclose in an interesting and original manner the contemporary reception given to this play; but, what is of greater value, the sequence of editions, especially of the one just described, which is unquestionably the last of the three.

Bibliographers everywhere have heretofore labored and are still laboring under great disadvantages—first of all, from the faulty descriptions of books handed down by their predecessors. These have led to much confusion as to editions, in numerous instances giving rise to apocryphal ones that have never existed, except in the minds of their creators. The inability to compare copies side by side is a disadvantage which will always exist but which will in the future be overcome to a great degree by the better and more minute descriptions now exacted, and by the ease and trifling expense of producing photo-mechanical facsimilies for purposes of comparison. The American bibliographer has in the past labored under the great disadvantage of not having the books to describe.

Fortunately, our collections of rare books are now so increased in numbers and importance that in some fields work can be carried on almost as successfully here as in the libraries of the Old World.

The extra-illustrator, as well as the zealous collector, who takes pleasure in binding into his copies variant plates, pages, or other matters, have in their turn done much to confuse the bibliographer in his work. An excellent example in point is the set of De Bry's *Voyages* brought together by James Lenox, in which he bound a number of variant leaves, so that it is now impossible, without taking the volume apart, to distinguish between the original leaves and those he inserted.

After all, the examination of several copies side by side is the surest way of arriving at an accurate description of any book. What would have been said several years ago if one had picked up a volume in an American collection and found on a fly-leaf a penciled note couched in these words, *presque unique*, while at the same time four other copies lay within reach of his hand? But even this is no longer an exaggeration. True, the words just quoted may have been written by some unscrupulous bookseller who was trying to enhance the value of his wares, perhaps by one who knew no better; or, they may have been copied from some untrustworthy source, without any attempt to establish their accuracy.

The aims and scope of present-day bibliography may perhaps be summarized in the words that follow. A model bibliography should give:

1. A full and accurate description of a perfect copy of a book, both from a material and literary point of view, so full that another copy, or even a considerable fragment of it, can be identified with absolute certainty. A description, to accomplish this purpose, should invariably include, especially in the case of old books—

- a) Size by fold;
- b) The enumeration and number of signature-marks and total number of leaves;
- c) A minute and full description of each separate portion of the book, including captions, and more especially of its preliminary and end leaves.

2. Following this description, may well be given references to sources where information regarding the book and other editions of it can be found, as well as some condensed information regarding its place in the literature of the subject of which it treats. References to or apt quotations from critical estimates of the work, especially if they be by writers of recognized authority, are always of interest and value.

3. The location of other copies when known, or when it can be ascertained, is highly desirable, especially if the work described is one of great rarity.

4. Interest is added if some details can be given concerning the author and his immediate connection with the work in question, such as pertinent literary anecdotes, and incidents connected with the writing of the book or with its publication and public reception.

Where this can be done bibliography will be lifted out of the class of work considered dry and uninteresting,

and will take its place among the recognized intellectual activities of the day; it will afford a field of investigation not only attractive but full of interest and adventure; it will become accurate, comprehensive, readable, authoritative even. And who knows but that in the future it may become a favorite field of effort, crowded, instead of avoided as now, and one of the distinctive and prominent pursuits of lovers of knowledge? If so, a classification and evaluation of the field of knowledge, will be developed or, at least, of special sections of it, which in themselves will in a greater degree than hitherto be sought for, as aids, by literary workers. I am sure that all bibliographers will welcome the day when the publication of a bibliography will be as eagerly looked for and anticipated as are now the works of writers in some other fields of literary activity.



# DESIDERATA IN THE CATALOGUING OF INCUNABULA

WITH A GUIDE FOR CATALOGUE ENTRIES

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**S**PECIALISTS, as a rule, are self-sufficient beings who do not bother about other people's specialties and who do not care to have others intrude upon theirs. I suppose that bibliographers and medical men are no exception to the rule. As a member of this latter guild, circumstances have forced me to peep out of my pigeon-hole. Historical research and the collection of material for a catalogue of fifteenth-century books on medicine owned in this country have brought me in contact with incunabula and through them with your profession, whose labors have smoothed the path toward a proper comprehension of them. One fact has been strongly impressed upon me during my researches: it is the apparent lack of co-operation between those interested in these books mainly from the typographical point of view and those more attracted by their contents.

A priori it may seem paradoxical to emphasize the desideratum of paying attention to the contents of a book. And still it may well be done, as we have the fact before us that until very recently incunabula have been considered mainly as objects precious to the collector and

of scientific value only so far as they could serve in throwing light upon the early technical, and possibly artistic, development of the art of printing. The students of the literature contained in them gave preference to the earlier manuscripts or consulted later editions. To a certain extent this finds its explanation in the fact that many incunabula are inferior to the productions of earlier penmanship or to those of the later presses, both in regard to contents and typography. And yet we find among them many unique and rare specimens which are not extant in any other form, so that they can properly be ranged as historical sources of major importance. There is for this reason a legitimate demand for cataloguing them in such a way as to make them readily available to all interested.

The first scientific bibliographer of incunabula, Hain, in his monumental *Repertorium* realized the importance of subject entries and placed a synoptic title behind the author's name, a practice which most of his successors adopted, although very often the title was shortened or conventionalized so as to hide the subject altogether. The custom of arranging the entries according to their printers, favored particularly by English bibliographers, Proctor, Pollard, and others, although perfectly legitimate for the purposes they had in view, nevertheless has further helped to obliterate the subject. Mr. Pollard's recent catalogue of the Dyson Perrins collection (1914), with its subject index, forms a notable exception, pointing in the right direction, which has been so admirably outlined

by the editors of the *Gesamt-Katalog*. The British Museum Catalogue when once completed will undoubtedly be provided with a subject index, but it will be very difficult to bring this up to the highest scholarly standards, because of the lack of uniformity in the subject entries and the generally one-sided aim of a typographical catalogue.

A great deal of trouble is caused us of the other guild by erroneous or ill-considered entries of authors' names. A bibliographer who will bestow infinite pains and much time upon accurate type measurements and other subtleties of typographical analysis will cheerfully enter as one and the same person a savant of the twelfth and one of the fifteenth century, simply because they have the same personal name. A translator will figure as an author, a commentator or glossator will become a translator, and a prince, to whom a work was dedicated, will parade as its creator. Almost all such works sailing under false colors are lost to the scholar who is interested in a certain subject and cannot afford the time for a detailed search among all the entries. It will probably never be possible to bring about an absolute uniformity of name entries, but surely much can be done, by co-operation, toward establishing certain standards which will make impossible such obvious errors.

When one sets out to compile a catalogue or a bibliography for the press one can, to a certain extent, deviate from precedent by correcting customary name entries, and by calling attention to such corrections in appropriate

cross-references. But for ordinary library entries innovations of this kind hardly pay, and it is much safer to adhere to the names by which the authors are most frequently quoted. It is a pity, for instance, to bury the work of Petrus Hispanus because of the few months of his popedom as Johannes XXI. The best modern practice is to give, whenever possible, the family name, and not to substitute town names or epithets for them, as Hain did so frequently. If there is no distinct family name, the personal name must serve as leader, and there is no good reason to shy at this, as it corresponds to mediaeval practice. Epithets, titles, and the like can always serve to distinguish two identical surnames or personal names entered as leaders. The British Museum Catalogue attempts to distinguish the various name entries by several combinations of majuscule and minuscule types, a practice which complicates matters without any corresponding gain.

The excellent example given in Collijn's Stockholm catalogue and adopted by the *Gesamt-Katalog*, that of giving for each work brief biographical notes about the author, might be followed more generally, and a few more lines might characterize also the different works, and their versions and translations. The author's name, in mediaeval literature especially, was not used in the same sense as we use it today, or at least as we pretend to use it, viz., in its literal sense. Very often it simply headed another man's work, which circulated anonymously in manuscript form and was not rarely of great antiquity. Or the name of a



famous ancient authority was used by some enterprising publisher to enliven the interest of the reading public in the work or compilation of some contemporary author. Generally speaking, in those times when erudition counted for more than original research, plagiarism did not have the bad odor it has now, and therefore was frequently indulged in. It is most desirable that in a catalogue such surreptitious authorship should be properly characterized. So far as I know it has not been done.

Cataloguers in general seem to be anxious to find authors for anonymous works. The aim is undoubtedly in the right direction and distinctly to be encouraged in general. But in the older works, and in incunabula in particular, there are serious obstacles to its fulfilment which can be overcome only by a complex search of the manuscripts or by other scientific investigation. Some anonymous works of this class have acquired as such a definite individuality, by a popularity extending through centuries. This individuality is sometimes destroyed by the addition of an author's name. So, for instance, the famous *Regimen Sanitatis* of the School of Salerno is in no way improved by Mlle Pellechet's assigning it to Arnoldus de Villanova, who happened to have written a commentary on it but did not compose the *Regimen* itself. Similarly, the *Hortus Sanitatis*, that most troublesome of bibliographic puzzles, is sometimes artificially squeezed under the aegis of one Dr. Johannes of Kaub, Cube, or Cuba, on the basis of his very slender editorial claims to a work the roots of which reach into the remotest

antiquity of civilization, and which we can hope to untangle only by keeping the various editions together and not by separating them under various author names which at best are conjectural.

The standardization of author's-name entries ought not to present unsurmountable difficulties. Those in the way of adequate entries of the titles, however, are greater. The practice of giving in the main heading after the author's name a textual rendering of the "Incipit" and the usually loquacious introductory sentence is a monstrosity. It is poor cataloguing because it promotes obscurity and can impress no one but the tyro. If a work has not already been described, it ought to be described, but in its proper place, and not here where one expects to find a clear indication of the contents of the book. Since such a clear indication in a title was not the fashion in the fifteenth century it is obviously the cataloguer's duty to supply it, and to do it in a brief, succinct form is perhaps the highest part of his task. One has only to run over modern catalogues to find manifold evidences of neglect of this important feature. An unimaginative entry like "Geber: Liber Geber," to be found in the list of a noted bibliographer, is hardly justifiable on grounds of necessary brevity, or of precedent, or of the special importance of the book. There are some titles consecrated by long popularity, such as "Legenda aurea," "Rosa anglica," "Canon," "Speculum vitae," and others, which immediately convey to the adept an idea as to the contents, while they are meaningless in themselves.

The erudite bibliographer may consider it entirely superfluous to add explanatory words to such titles; and still it seems good practice to do so, if for no other reason than to facilitate the mechanical compilation of a subject catalogue by less experienced library assistants. If we keep in mind that the contents of incunabula (by classical, mediaeval, and contemporary writers) can suitably be classed as grammar, literature, jurisprudence, theology, art, and science, it ought not to be difficult to choose such a title as will allow of the proper assignment.

Another desideratum, self-evident to many, though most frequently overlooked, is that the same works should always be entered under the same headings, no matter whether inside the book they are designated in the same way or differently. This main heading should remain immutable, even if the work in its course through many presses and publishers' hands, and with the help of commentators, expositors, translators, and others, has been modified in appearance. It is most desirable that, while the main title remains the same, the facts of such literary contributions, as well as those of new additions, should be properly stated, viz., with the full name of the contributor or translator. Such contributions and additions are sometimes more valuable from the literary and historical point of view than the first work, which, by the accident of its position in the book, overshadows the others unless they are brought out in some such way as suggested. While it seems perfectly proper that the synoptic title in the main heading should be given in the

language of the text, there is no earthly reason why we should use the Latin jargon introduced by earlier bibliographers, instead of the much clearer "Edited by . . . ,", or "Commentary by . . . ,", when indicating the nature of these contributions. It is a curious fact that some cataloguers should still insist on employing a dubious Latinity, when the best bibliographers have found out long ago that a clear description of an incunabulum simply cannot, for obvious reasons, be made in Latin.

The main heading is usually completed by the entry of the place, the printer, the publisher, the day and year of publication, and the format of the book. This, followed by carefully determined bibliographic references, ought to be ample for all purposes of cataloguing and bibliography. In regard to this part of the heading we have reached a fairly satisfactory stage of uniformity, although some will spell the names of place and printer in various ways, and some will give the day and year only in the way in which they appear in the colophon or elsewhere in the book, while others will give them only in the terms of our calendar. Here also we encounter the mysterious Latin symbolism, especially when date, place, or printer are lacking. But these are questions of form only and not of substance, such as those I have tried to bring out in regard to the other part of the main heading.

Since the greater part of the 30,000 incunabula have found adequate descriptions in works which must be within easy reach of anybody who wishes to occupy himself profitably with incunabula, it seems lost labor and



energy to repeat these descriptions again and again in library catalogues. I know some librarians who insist on doing it because, they say, they can more readily identify their copies. Personally I think that if we put the energies spent in this laborious task to a more careful construction of the main heading we render a better service. A sheet bearing such a main heading, inserted into every incunabulum, will permit of immediate identification without requiring a profound search for names, titles, or dates, for which the ordinary library attendant is little qualified and which also puts the fifteenth-century paper to a severe test, although fortunately it is more solid than the modern product. I am inserting such sheets into the copies of incunabula in the Surgeon General's Library.

In conclusion I should like to make a further plea for a more attentive study of those features which are peculiar to a given copy. In the latest home-made catalogue, that of the John Boyd Thacher collection, Mr. Ashley has successfully adopted this practice and so set a good example. The measurements of the cut-page are given—important, since the size of the halo is in proportion to the sanctity of the copy; imperfections are noted, and the work of the illuminator, rubricator, and binder is described. Collijn in his catalogues of Swedish libraries has gone still further and made a special study of the various manuscript entries, giving in index form the information obtained. Often historic data of considerable importance are thus furnished. It ought to be the pride

of every owner of incunabula to extract this information out of his books, information which distinguishes his copy from all others and establishes its individual history in the libraries of former owners. I quite agree with the English reviewer (Literary Supplement, *London Times*, No. 750) of the latest volume (IV, Subiaco and Rome) of the British Museum Catalogue, when he characterizes as "irritating" the unqualified entry of "Bought in April, 1866" for the Durandus of 1474. He sarcastically adds that quite another annotation would be equally applicable, "if, as is highly probable, some of the early printed books in the Museum once formed part of the notorious Libri accumulations."

While fifteenth-century books interest me mostly because of their contents, I am not insensitive to their artistic and technical charms, and I fully realize the importance of a study of them in this aspect. But I also believe that best results will be obtainable by closer co-operation such as obtained in the times when these books left their presses. Artists and artisans, then, were members of the same major guilds in some towns, together with the physicians, and some of the latter are known to have been printers themselves or acted as patrons or publishers. Considerations of this kind have led me to intrude upon your proper field and to learn something about the best methods for systematically describing incunabula. Strange to say, there are nowhere definite rules about it. Everyone seems to evolve them out of his inner consciousness, following laboriously whatever prece-

dent may be handy. True, Mr. Pollard, in his introduction to the British Museum Catalogue, outlines the principles which guided him; the editors of the *Gesamt-Katalog* add some more information, giving excellent examples of descriptions; other details are brought out in various technical journals; but there is, so far as I know, no one place that may bring solace to the cataloguer who wishes to enter his one precious incunabulum according to the approved rules of the art. For our own convenience I have therefore drawn up, with the help of Mr. Cary R. Sage of the Surgeon General's Library, a brief guide for such entries, and I append it here, hoping that with the help of your suggestions and additions we may evolve something that may seem generally acceptable and useful.<sup>1</sup>

## GUIDE FOR CATALOGUE ENTRIES OF INCUNABULA

NOTE.—Before making any entries at all, examine the quire arrangement of the book, verify signature and foliation marks. If there are none printed, supply them on the recto of each leaf (faint black pencil). It saves trouble later.

### I. Incunabula not Needing a Detailed Description

This is the case in the majority of incunabula which are adequately described in one or the other of available bibliographies. When slight variations are found, such as missing or misplaced

<sup>1</sup> The literature of the subject has been reviewed lately by the librarian of the Surgeon General's Office, so that I did not think it necessary to refer to it here again. This review, together with Peddie's little book, ought to fulfil all practical requirements in this direction. See Lieutenant Colonel C. C. McCulloch, "On incunabula," *Bulletin Medical Library Association*, 1915, V, 1-15. R. A. Peddie, *Fifteenth Century Books*. London: Grafton & Co., 1913.

letters, evidently accidents which occurred during the printing of an edition, it is better to state these variations than to attempt a new description. Separate and distinct entries, on cards, for a list by authors and by printers, are much to be recommended.

*A. List of Books by Authors (or Titles)*

Aa. MAIN HEADING

Entries for this are made in the following sequence: (1) Author's name. (2) Title (supplied) of work. (3) Additions. (4) Place. (5) Printer and publisher. (6) Day and year of publication. (7) Illustration. (8) Number of parts or volumes. (9) Format. (10) Bibliographic references and notes about the individual copy.

1. *Author's name*.—In general, follow good precedent. Whenever possible, and when it will not conflict too much with current practice, give preference to family name:

Falcutius (or Falcucci), Nicolaus (or Niccolò), *not* Nicolaus Falcutius.

Avoid epithets, titles, and town names in the leading name:

Jacobus Forliviensis, *not* Forliviensis, Jacobus; Petrus Hispanus, *not* Hispanus, Petrus, or Johannes XXI. Arnoldus de Villanova, *not* Villanova, Arnoldus de.

When the author is unknown and cannot be supplied (in brackets) the first word of the title serves as leader.

2. *Title of work*.—A brief synoptic title in the language of the text has to be supplied. It must clearly characterize the contents of the book. Titles of identical works must have the same wording, even if they differ in the original. In a work which is a commentary on some other author's work, do not omit the latter's name, as, for instance, "Aristoteles" and "Rhazes" in: Paulus Venetus: *Summa naturalium Aristotelis*; and Arculanus, Joannes: *Expositio in IX librum Rhazis ad Almansorem*.



Translations:

Italian by . . . . ; German by . . . . ; or simply: Italian, German, etc. (unknown translator).

Editor, Interpreter, Corrector, Emendator, Glossator: note their names and function.

3. *Additions*.—Commentaries, expositions, etc., should be characterized as such, with the names of commentator, etc., and as distinct contributions to the main work, the same as true additions of independent tracts or the like by the same or other authors.

If the entry of such additions is likely to overburden the main heading, enter here the word "Additions" and give the details at the end. Such an entry can serve for several editions with the same contents (see also below under iii, "Literary Collation").

4. *Place of publication*.—Give in the language of the country:

Venezia, *not* Venetiis, Vinegia, or Venice; Lyon, *not* Lugdunum or Lyons; Leiden, *not* Lugdunum Batavorum; Regensburg, *not* Ratisbon, etc.

Be sure to enter the town of publication and not that of editor's letter or author's studio, which may be different.

5. *Printer's and publisher's names*.—Give, with the names of their associates, in the spelling adopted by Haebler, Burger, and Proctor:

Bonetus Locatellus for Octavianus Scotus.

Do not add: first or second press, etc. If place, printer, or publisher is not named in the copy and cannot be supplied (in brackets) on good authority, leave a blank between the brackets for future insertion, or state: Place or press unknown. (Do not forget that Proctor's list does not distinguish between signed and unsigned books.)

6. *Day and year of publication*.—Give in English, with Arabic figures and in terms of our calendar. When modern terms have to be calculated it is better to indicate both terms:

xvii Kal. April [16 March]

Mittwoch vor Urbani [23 May]

Enter not only the date at the end, but also those of different parts. Contemporary manuscript entries (rubricator) may be entered:

[Before 17 March 1476]

7. *Illustration*.—Note as: Woodcut or woodcuts (by — [artist's name or initials]), Title woodcut, Diagrams, Printer's or Publisher's device, etc. If there is color printing in the book, note: Black and red title, or simply: Color. Here also may be entered a word or symbol denoting prevalent type: Roman, Gothic, etc.

8. *Number of parts*.—Only if there is more than one part or volume: 2 vols., 5 pts., etc.

9. *Format*.—Use conventional terms: Folio, Quarto, Octavo, Duodecimo, etc. (number of folds of sheet), or abbreviated: 2°, 4°, 8°, 12°, etc.

10. *Bibliographic references*.—Do not give Hain first unless he gives a complete description (\*Hain). Search for identification of present copy at least: Hain, Copinger-Burger, Pellechet, Reichling, Haebler (Spain), and Campbell (Netherlands). Enter the most complete description as first reference, others only if they complete the first one. Cite Proctor and Burger only if they supply information about an unknown printer.

Here may also be added notes about the particular copy (see below, vi).

#### Ab. CROSS-REFERENCES (*Main Heading*)

##### 1. *Different versions of author or title entry*:

Nicolaus Falcutius. *See* Falcutius, Nicolaus.

Abano, Petrus de. *See* Petrus de Abano.

Albucasis. *See* Abulcasis.

Bulchasem. *See* Abulcasis.

Cube, Johannes of. *See* Hortus sanitatis.

Capua, Joannes of (translator): *See* Directorium humanae vitae (Bidpai) etc.

2. *Names in title of main heading:*

Aristoteles. See Paulus Venetus.

Rhazes. See Arculanus, Joannes (Exposit.)

3. *Names of contributors, authors of additions, or parts of collections.*—Here give name, with title of contribution, if it has any, i.e., treating it exactly like a main heading (outside of serial numbering, if such is used):

Hippocrates: Aphorismi. With commentary of Galen. Translated by Constantinus Africanus.

In: Articella. Venezia, 1487, 1493, 1500.

*B. List of Books by Printers*

Duplicates of entries made under Aa ("Main Heading") can be used for this list, but separate headings are preferable and best made in tabular form in the following sequence (*Gesamtkatalog*):

1. Name of printer (publisher) and place.
2. Author and title (clear but very brief).
3. Place given in book, and
4. Press given in book; if so, \*, if not, —.
5. Year.
6. Day (modern calendar).
7. Format: 2, 4, 8, etc.
8. Leaves: total number.
9. Foliation, Signature, Catchwords; if printed only, F., S., or C.
10. Columns: their number.
11. Lines: number per page or "varying."
12. Type: Haebler's or Proctor's number for particular press, or measurement in mm. of 20 lines.
13. Initials: Haebler's minuscule Roman annotation.
14. Rubrication, i.e., printed paragraph marks: Greek minuscules.
15. Woodcuts: their number up to 10, then "numerous." Printer's device: PrD., with Haebler's Roman numerals.
16. Color printing: indicate colors. (b: Black; r: Red; etc.).

For unknown place or printer, 1 is left blank. The cards are filed separately until the missing information can be supplied.

Sample entry for Printer's List (3×5 card):

<i>Printer</i>													
Günther Zainer								Augsburg					
<i>Title</i>													
Rodericus: Spiegel des menschlichen Lebens.													
—	—	[1477]	—	2	174	F	I	32-36	2 118-9	c, f p	β	num	b, r
PLACE	PRESS	YEAR	DAY	FORMAT	LEAVES	FOL. SIG. CATCH	COLS	LINES	TYPE	INIT.	RUBR.	WOOD C.	COLOR

## II. Incunabula Needing a Detailed Description

Order: (i) Main heading. (ii) Collation. (iii) Literary collation or contents. (iv) Description. (v) Owners. (vi) Individual copy.

(NOTE: (i) and (vi) ought to be given for every book, (iii) for composite works; of the others, only those not provided already in bibliographic reference books; (v) only if inter-library annotations seem desirable.)

- (i) **Main heading:** Duplicate of the entries under Aa above.
- (ii) **Collation** (of book as product of the press [see below, iii]):—  
Give in the following order, underscored (*italics*):
  1. Number of *leaves*: 300 leaves. Not: 300 ll. or l. If (iv) is not given, state which leaves are blank.
  2. Count of quires, gatherings, signatures, etc.

*Without numbering in print:* [In square brackets.]

Supply both signatures with indices and continuous leaf-numbers. (Note under head title of this guide.)  
For signatures use the Roman alphabet (without j, u, and w, 23 letters), one letter in succession for each



quire. Number of leaves in each quire is denoted by Arabic index numbers:

736 leaves. [a-z<sup>8</sup> A-Z<sup>8</sup> aa-zz<sup>4</sup> AA-ZZ<sup>8</sup>] describes the quire arrangement of a book in which every gathering contains 8 leaves.

Brit. Mus. Cat. would give this: [a-ZZ<sup>8</sup>], simpler indeed, but recommendable only if alphabetical arrangement is generally understood.

94 leaves. [a-b<sup>10</sup> c<sup>6</sup> d<sup>4</sup> e-m<sup>8</sup>] shows an irregular alteration of gatherings.

15 leaves. [a<sup>8</sup>+<sup>1</sup> b<sup>6</sup>]: inserted leaf.

42 leaves. a-f<sup>8</sup>·<sup>6</sup> (abbreviation for a<sup>8</sup>b<sup>6</sup>c<sup>8</sup>d<sup>6</sup>e<sup>8</sup>f<sup>6</sup>) shows a regular alteration of gatherings. It sometimes happens that groups of sixes, tens, sixes, eights, i.e., 6.10.6.8 or other arrangements alternate regularly several times. (B.M.C.)

#### *With printed numbering:*

When signatures are printed, with or without indices, note *Sign*: giving from beginning to end the signatures as printed with indices supplied for the leaves.

Unsigned quires, corrected errors, preliminary and additional matter are given in brackets. Preliminary matter: \*or \*\* with indices.

When foliation or pagination is printed, note *Numb*: giving foliation numbering as printed (in addition to above), making corrections in same manner as before:

110 leaves. *Sign*: [\*<sup>4</sup>] a-d<sup>8</sup> e-p<sup>6</sup> q<sup>8</sup>. *Numb*: [27] Das ander Blat—Das lxxxiiij Blat.

Indicate doubtful count:

84+? leaves. *Sign*: a-o<sup>6</sup>; *Numb*: [20]-LXIII[?].

\*3. Stated page. Select one page which as regards type and number of lines to the page represents a good average. State its leaf number, recto or verso, as a or b.

\*4. Lines. Their number on this page:

3a: 46 lines

Or, if page is not stated: 46-50 lines, or: lines varying, or: 20 lines with interlinear glosses, as case may be.

- \*5. Columns. Their number, unless there is, throughout the book, only one column:

2a: 34 lines, 2 cols., or

43-46 lines, 1-2 cols., or

lines varying, 2 cols., text surrounded by commentary.

- \*6. Measurement of stated page. Printed part only, inclusive of columns, height first (in mm.):

3a: 30 lines, 138X90-1 mm.

When there are headlines, marginalia, or catchwords they are not included in the measurement. B.M.C. gives them in addition to above in parentheses.

7. Type or types used:

Type: 4, 5, Indication by Haebler's or Proctor's numbers for different fonts of each printer.

When press is unknown or instead of above form, state:

Type: 20 lines=80 mm., or simply Type: 80

Measure from top of first to top of twenty-first line, projecting upper and lower parts of letters not counted. Type may also be described in accordance with Haebler's M- and Qu-classes:

Type: M<sup>9</sup> 93 mm.

8. Special features. State only presence, not absence of: Headlines. Catchwords. Marginalia. Borders. Initials:

Minuscules or guide letters for initials. Three-line initials. Spaces left for initials or 8-10 line spaces left for initials, Lombardic, Calligraphic, Contour Initials (or other descriptive terms), or better simply Initials: *a, l, k*, after Haebler's grouping, which also embraces various types of borders.

Rubrication marks (i.e., printed paragraph marks): State presence simply by some clear symbol, or indicate character of these marks according to Haebler's classification by Greek minuscule.

Pinholes: Look out for them in early unsigned books. If present give number per leaf.

9. Illustration and color printing. Use such terms as:

Title woodcut. 5 woodcuts. Numerous woodcuts (if more than 10). Printer's and Publisher's devices or marks. (Title woodcuts and Printer's marks may be specified following Haebler: Title woodcut A or B or C; PrD. or PrM: I or II. See his *Repertorium*.) The fact that color printing occurs is simply noted or colors are indicated:

10 woodcuts, of which 1 black, red, yellow, sepia; or 6 diagrams, 2 of which black, red, yellow; or PrD: IV black and red.

\*NOTE.—It is very doubtful if there is anything to be gained in stating a definite page (\*3) and referring counts and measurements (\*4, 5, 6) to it. The scheme has distinct disadvantages, but is here mentioned because it corresponds to the practice of the B.M.C.

- (iii) **Literary Collation** (of book as product of the author or editor. See above: ii). Give main divisions of work and additions, and their location in the book (foliation), or simply contents, as in the following example:

AESOPUS: *Vita et fabulae*. [With additions.] [Strassburg: H. Knobloch, about 1481.] Folio.

BMC. I, 88. *Ges.-Kat.* 289. HC. 325.

114 leaves. Sign: a-o<sup>8.6</sup> p-q<sup>8</sup>. 3<sup>a</sup>: 42 lines, 200×116 mm. Types: 3, 4. (20 lines=120 mm. for verse, 96 mm. for prose). Init: a, e; borders: o, p. Rubr: β. Numerous woodcuts.

Contents: (1) *Vita Aesopi*, Latin by Rinucius. (2) *Aesopus: Fabulae*. Lib. I-IV in the version of Romulus with the verses of the Anonymus Neveleti. (3) *Fabulae extravagantes*. (4) *Rinucius et Avianus: Fabulae*. (5) *Fabulae collectae*.

Here notes may be added about the book and illustrations (artists), its relation to other editions, etc.

(iv) **Description** (typographical)

This must avoid duplicating information given under iii. It attempts only the reproduction of selected sentences, exactly as printed with the indication of their position on stated pages and lines. This is therefore not the place to show the literary contents of the book. Printed passages are merely selected with a view toward the identification of different issues even when copies are in a state of partial mutilation. Sentences at the beginning and end must always be selected for reproduction, and if desirable such parts in the inside which are easily located by their signatures, new paragraphs, etc.

Exact reproduction of the spelling and typography of selected sentences. Follow original as closely as possible. Do not spell out abbreviations (draw "peculiar sorts" by hand). Use only one form of *r* and *s*. Do not write *j, u, J, U* when original has *i, v, I, V*, or vice versa. Distinguish between majuscules and minuscules. Note all blank pages and leaves. Underscore (*Italics*) everything except the reproduced text. Mark the end of lines ||, when larger space follows |||. Emphasize misprints [!]. Left out matter . . .

## EXAMPLES

Blank pages, printed signature, line ending: *1 blank. 2a with sign. a: . . .*  
*Ends 10a line 15: . . . 10b blank.*

Printed and supplied signatures, verses: *1 blank ? 2a with sign. a2: . . .*  
*2b. line 27: . . . 3a with sign. a3: . . . Sign. b: . . . Ends 28a line*  
*20: . . . 28b blank. 29a with sign. ei: . . . Ends 51b line 14: . . .*  
*Below: 3 distichs, etc.*

Title and printer's device: *1a Title: . . . Below printer's mark.*

Different Columns: *1aa with sign. a: . . . Ends 40a line 46 . . . Quire*  
*register ends 25b line 15: . . . or: Below quire register in 3 cols. Ends*  
*γ line 39: . . .*



Example of complete description (cont. from p. 161, iii):

*Ia blank. Ib: Woodcut. 2a: Title border in which:* Vita Esopi fabulatoris clarissimi e greco latini per Rimicium [!] || facta ad reuerndissimum patrem dominū Anthoniū tituli sancti || Chrysogoni presbiterum Cardinalem. || (Q)Vi per omnē vitā vite studiosissimus fuit is || fortuna seruus/ Nazione phrygius ex am- || monio phrygie pago fuit esopus . . . *Sign. b: xāt<sup>9</sup> beniuoleuti [!]*mee Inquit esopus [!]. beniuolenti tue traditum ē || . . . *Ends 114b, line 24: . . .* dubito inq̄t vulpecula. an canes isti || decretum pacis audierint Et sic dolus dolo est illusus. || Finis diuersarum fabularum. ||

- (v) **Owners.** If desirable to enter at all, give various owners by towns; for former owners see (vi).
- (vi) **Individual copy.**

Measures in mm. of cut or uncut page. Date and price of purchase. "On vellum" if so.

Imperfections, mutilations, leaves misplaced in binding (C3 C4 are misbound before sheet C1).

Rubrication and illumination. (Describe technique, design, color. If coat-of-arms try to determine the owner, also artist.)

Ex Libris. Owners plate (Describe).

Manuscript notes. Transcribe if important.

Binding. ("Modern, Old stamped pigskin, Embossed inscriptions and pictures, Old shelf-marks, Pigskin painted white, Old parti-colored lined leather, Old vellum with MSS musical annotations, Palimpsest," etc.).

## A CALL TO SERVICE

A FIELD of bibliographical usefulness which has hitherto been but sparsely tilled is that of the origins of printing in the various states of the Union west of the Alleghenies. Much interesting work has been done and many valuable bibliographies have been compiled relating to the planting and growth of the art in New England and the South. But in the Middle West, where one commonwealth after another is now passing, and duly celebrating, the centenary of its statehood, the annals of the pioneer presses, their migratory adventures, and the significance of their early imprints as historical source material have been generally neglected.

Yet, where such researches have been efficiently carried out, as, for example, in Wisconsin, they have frequently led to discoveries of much local interest and, not uncommonly, to historical data of considerable value. Lists of the productions of the first presses in various localities afford important clues to the historian and are eagerly welcomed by the antiquarian bookseller. The tragic fate which has already overtaken many invaluable records and archives in some of these states points to the need of prompt action if the material still extant, both that which is known and that which still lies hidden awaiting discovery by the enterprising bibliographer, is

to be rescued and preserved. Here lies an opportunity for bibliography once more to prove its claim to the title of the "auxiliary science" by making a contribution of distinct service to American local history. In the hands of competent and enthusiastic practitioners, each devoting himself to the region with which he is in closest touch, such an undertaking would yield both profit and pleasure, while it might well tax the resources, the ingenuity, and the enterprise of the most skilful.

The Society would gladly extend the hospitality of its pages to contributions of this sort deemed worthy of publication, and invites correspondence with persons interested, in all parts of the country. It is particularly desirable that record should be made of any work along these lines which is now in progress or in contemplation, in order that duplication may be avoided and co-operation arranged for. Reports to this effect are requested.

THE PUBLICATION COMMITTEE

by C. B. RODEN, *Chairman*

THE CHICAGO PUBLIC LIBRARY

# MEETING OF THE BIBLIOGRAPHICAL SOCIETY OF AMERICA, AT ASBURY PARK, NEW JERSEY, JUNE 29, 1916

The meeting was called to order by President Roden. In the absence of the Secretary, A. G. S. Josephson acted in that capacity. The Treasurer presented his report as follows:

## RECEIPTS

1914	Received from former Treasurer.....	\$ 10.59
	Membership dues, 1914 (including several payments of back dues).....	392.12
	University of Chicago Press	
	Sales of publications, January to June, 1914.....	44.51
	Part payment of printing an article in <i>Papers</i> , Vol. VIII, Nos. 1-2.....	19.94
1915	Membership dues, 1915 (including several payments of back dues).....	526.53
	University of Chicago Press	
	Sales of publications, July, 1914, to June, 1915.....	119.30
	Interest on bank balance.....	4.73
	<b>Total.....</b>	<b>\$1,117.72</b>

## EXPENDITURES (Checks Nos. 1-25, Vouchers Nos. 1-16)

1914	University of Chicago Press	
	<i>Papers</i> , Vol. VII, Nos. 3-4 (400 copies).....	\$ 170.27
	Sundries—postage, letterheads, etc.....	31.57
1915	University of Chicago Press	
	<i>Papers</i> , Vol. VIII, Nos. 1-2 (400 copies).....	269.34
	<i>Papers</i> , Vol. VIII, Nos. 3-4 (400 copies).....	106.65
	<i>Papers</i> , Vol. IX, Nos. 1-2 (400 copies).....	148.97
	<i>Papers</i> , Vol. IX, Nos. 3-4 (400 copies).....	217.70
	Sundries—postage, letterheads, etc.....	46.17
	Balance, State Street Trust Company, December 31, 1915..	127.05

**\$1,117.72**



LIFE MEMBERSHIP FUND

Principal.....	\$ 250.00
Interest accrued to January 10, 1916.....	76.42
Total.....	\$ 326.42

Respectfully submitted,

FREDERICK W. FAXON, *Treasurer*

The report of the Publication Committee for the years 1914-16 was read by title and referred to the Council. The following amendments to the Constitution of the Society were adopted:

ARTICLE III.—Strike out the words “a Librarian” and substitute the words “an Editor” in the first sentence, which will then read, as amended: “The officers of the Society shall be a president, two vice-presidents, a secretary, a treasurer, and an editor.”

ARTICLE VI.—Strike out the words italicized: “All fees of life members, together with such other sums as may be given for the purpose, shall be set aside as a *permanent fund, the income only of which shall be used,*” and substitute: “publication fund, to be used to defray the cost of publications of the Society authorized in accordance with Section 8 of the By-Laws, and all proceeds from the sale of such publications shall be added to said publication fund.”<sup>1</sup>

The selection of an editor was left to the Council.

The following papers were then read by the authors: “Bibliography in Relation to Business and the Affairs of Life,” by H. H. B. Meyer, Chief Bibliographer, Library of Chicago; “Bibliographical Problems, with a Few Solutions,” by George Watson Cole, Librarian, Library of Henry E. Huntington; “Some Problems

<sup>1</sup> The reason for the first amendment was a desire to have the library permanently deposited in some library, willing to take care of it, while it seemed inexpedient to have the librarian of such library as a permanent member of the Council. On the other hand, an editor, as member of the Council, seemed desirable.

The reason for the second amendment was the conviction that the life-membership fund probably would not for a long time be large enough to yield any considerable income to the Society, whereas, as a publication fund, it would be a valuable aid in the issuing of special publications.

in the Scientific Cataloguing of Medical Incunabula," by Arnold C. Klebs, M.D., Washington, D.C.

The Nominating Committee, consisting of Aksel G. S. Josephson, Andrew Keogh, and Azariah S. Root, presented the following report, which included the naming of three councilors, on account of the death of Mr. Luther S. Livingston, and because of the fact that there was no meeting of the Society in 1915:

For President, George Watson Cole, Librarian, Library of Henry E. Huntington; for First Vice-President, Frederick W. Jenkins, Librarian, Russell Sage Foundation Library; for Second Vice-President, Clarence Brigham, Librarian, American Antiquarian Association; for Secretary, Henry O. Severance, Librarian, University of Missouri Library; for Treasurer, Frederick W. Faxon, Boston Book Company.

As Councilors were named: for two years, to fill out the term of the late Luther S. Livingston, George Parker Winship, Librarian of the Widener Memorial Library, Harvard University; for three years, Charles Martel, Chief of the Catalogue Division, Library of Congress; for four years, Henry Morse Stephens, University of California.

As there was no further business before the Society, the meeting adjourned.

The Council met on June 30. Those present were: George Watson Cole, in the chair; Frederick W. Faxon; Charles Martel; Carl B. Roden; and Aksel G. S. Josephson, Acting Secretary.

On the motion of Mr. Roden, Mr. Josephson was elected Editor.

The following Committees were appointed:

*Membership.*—Frederick W. Faxon; Aksel G. S. Josephson; Henry O. Severance.

*Program.*—George Watson Cole; Clarence Brigham; the Secretary, *ex officio*.

*Publications.*—Carl B. Roden; Andrew Keogh; George Parker Winship.

The accompanying Report of the Publication Committee was presented. It was voted to print a special edition of 500 copies of this Report to be distributed with the *Circular of Information*. The Council then adjourned.

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## REPORT OF THE PUBLICATION COMMITTEE

During the last two years, since the appointment of the present Committee, five parts of the *Papers* have been issued, namely, the three double numbers for July-October, 1914, January-April and July-October, 1915, and the numbers for January and April, 1916. The number for July, 1916, will contain the papers read at this meeting, and the October number a brief treatise, "Elements of Bibliography," by Louis N. Feipel, and the first instalment of a bibliographical contribution, "The Literature of the Invention of Printing; A Chronological Check List," by Aksel G. S. Josephson.

The Committee has taken under consideration the selection of one or two main lines of publication and found two fields which it seems well that the Society should try to cultivate. One of these sketches, with bibliographies, of the principal book clubs of America, has already been entered, through the account of "The Club of Odd Volumes," by Percival Merritt, which was printed in the July-October, 1915, number of the *Papers*. Other similar sketches, supplementary to Growoll's "American Book Clubs," will follow.

The other field is that of early American, especially Western, printing, which should be taken up both in general surveys, by states, and in monographs on individual printers. Some of the latter will undoubtedly be too large for issue in the *Papers*, and will have to be published as separate volumes.

The Committee is now planning to publish a work that is the outcome of a suggestion made by the Society to the author

some years ago, namely, "Bibliographies of English Philology," by Clarke S. Northup, as already announced in the January and April numbers of the *Papers*.

The paper read at the meeting held in Chicago on December 30, 1916, "Foundations of Slavic Bibliography," by Robert J. Kerner, was found to be of unusual interest and has, therefore, been reprinted in a limited edition. Copies have been sent to the principal journals devoted to or dealing with Slavic literatures, languages, and history, and the instructors in these disciplines at American and English universities and colleges have been specially circularized.

It is planned to issue in a similar edition the treatise on "Elements of Bibliography" previously mentioned, and copies in proof are being submitted to the faculties of library schools in an endeavor to interest them in the publication of the work.

Last year the Committee made arrangements with the late Mr. John Thomson, Librarian of the Free Library of Philadelphia, to have the material for the "List of Incunabula in American Libraries," on which he had been at work for several years, turned over to the Society; these arrangements were completed and the material placed in the Committee's charge before the death of Mr. Thomson. The only condition imposed by Mr. Thomson was that, in case of publication, full credit be given to the Free Library of Philadelphia. The material was first deposited in the Newberry Library, but is now placed in charge of George Parker Winship, at the Widener Library of Harvard University. The material is in various stages of completeness, no part, however, being ready for immediate publication, on account of the large number of additions to the list that will have to be made—only part of which are at present on hand—and also on account of the considerable changes in ownership of these books which have taken place during the last few years. Also in other respects careful editing of the material will be necessary, before going to press.

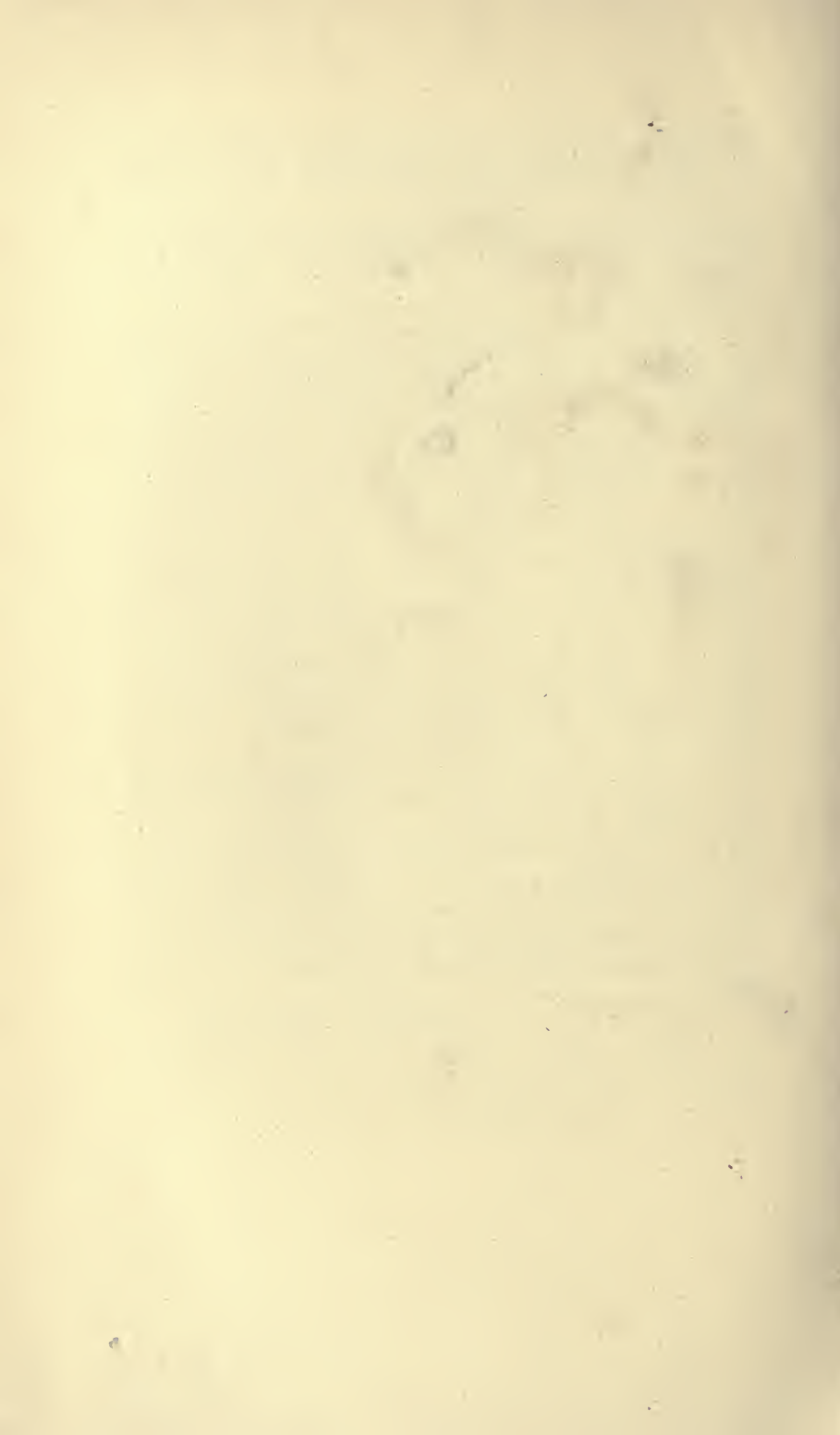


Mr. Winship has not yet had time to give the material any very careful study, but as a result of such study as he has had opportunity to give to the matter he has sent in a preliminary report, in which he says:

. . . . The incunabula list is clearly of very great value, and every effort should be made to secure funds for printing it. A list of fifteenth-century books in American libraries would make available a large body of material of which no library can hope to have a considerable proportion, and which most students ignore because they assume that it is not accessible. Only by means of such a list can this mass of widely scattered works be brought to the attention of those who might wish to use these books. . . . I have not yet made up my mind whether it will be wiser to try to print now, or to wait for the—at present very uncertain—German General Catalogue. I am rather inclined to the opinion that the American list will have a longer life of usefulness if its production is delayed until it can refer to the German as well as the British Museum Catalogue. It could then be frankly an appendix to those fundamental works—a list of copies in America, with notes of peculiarities and identifications of individual copies. This is what the list in its present form attempts to do, but it refers of necessity to a wider variety of authorities than would be necessary after the German work comes out.

For my part, I am decidedly of the opinion that the publication of the list should be deferred until after the German catalogue has been published. In the meantime it might be well to prepare a brief list of those incunabula of which no description has hitherto been issued, and to send that list to Dr. Haebler, of the Prussian Commission, so that he may check up the titles of which he has no record. These books should then be described fully and the descriptions forwarded to Dr. Haebler for insertion in the *Gesamt-Katalog*.

AKSEL G. S. JOSEPHSON,  
*Chairman*



173

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# ELEMENTS OF BIBLIOGRAPHY

BY LOUIS N. FEIPEL

## FOREWORD

THERE has always been an interest in bibliography, but never so widespread and so systematically active an interest as of recent years. Indeed, it might almost be said that bibliography had leapt into importance suddenly. Bibliographical societies now exist in all leading countries of the world; and their transactions, as well as the journals and magazines devoted to book and library questions, indicate how strong a hold the subject has already taken upon the public.

The art, or science, of bibliography has, in these days, attained a high state of perfection, and yet there is any amount of poor or indifferent bibliographic work done. Bibliographies are being compiled by all sorts of persons, many of whom are possessed of no expert bibliographical training whatever. The reason for this is partly that there is no satisfactory treatise on the subject which covers the entire ground briefly and in a systematic manner. The best extant treatises are in foreign languages, and the English contributions to the subject are not well adapted to systematic study or self-training. Nevertheless, the study of a simple, well-prepared manual, supplemented by actual perusal and examination of books of all kinds

and ages, is the only practical way in which to acquire the art of bibliography.

As to the practical value of a knowledge of bibliography there can indeed be little room for doubt. A recent authority on this matter may well be quoted. He says:

In every possible avenue of research or inquiry, bibliography plays an important part. An acquaintance with bibliographical writings, conjoined with access to the best examples, is a kind of master-key which will unlock the stores of knowledge of all ages, and, when used with intelligence, has the power of opening up sources of information which might otherwise be unsuspected or neglected.<sup>1</sup>

In truth, bibliography is acknowledged to be a great help to the student, indispensable to the librarian in his capacity of provider of books for all sorts of students, and "the young man's guide and the old man's comfort in the choice of a library." It is obvious, therefore, that whoever compiles a bibliography is a benefactor to all who buy or read or study books, inasmuch as he contributes to the knowledge not only of books, but of the history of literature, art, or science.

#### GENERAL PRINCIPLES

*Scope and extent.*—Bibliography, or the compilation of bibliographies, is one of the most important branches of bibliology, or the science of books. It is the chief source of information for seekers after book knowledge, and is as varied in its resources as the questions propounded to it are multifarious.

<sup>1</sup> J. D. Brown, *Manual of Practical Bibliography*, 1907, pp. 155-156.

The word βιβλιογραφία was used in post-classical Greek to mean the writing of books, and as late as 1761, in Fenning's *English Dictionary*, a bibliographer is defined as "one who writes or copies books." The transition from the meaning "a writing of books" to that of "a writing about books" was accomplished in France in the eighteenth century. Bibliography is still sometimes extended in meaning to cover nearly everything in which a book-loving antiquary can be interested, including the history of printing, bookbinding, book illustration, and book collecting. Strictly speaking, however, bibliography should confine itself altogether to the description of books *qua* books.

The ideal of bibliography—an ideal which, it is needless to say, will never be achieved, but which may be closely approximated—is the description, in minute detail, of all the books of the world, past, present, and future, so as to be available forever. Bibliography may, therefore, be defined as (1) the art of discovering book information and imparting this information to others; (2) by derivation, the great mass of compiled literature which contains this information; and (3) specifically, a compilation of book information relating to a particular person, place, thing, or period. The relation existing between these various connotations is that of means and end—the first constituting the means by which the last two are produced. It follows, therefore, that the perfection of the art of bibliography consists in adapting the means to the end in the most satisfactory manner possible, and in order to

do this a thorough study of the principles underlying the art is essential.

*Elements and factors.*—The prime requisite of bibliography is the existence of books. A *book* is any composition recorded on a number of leaves bound together in proper order so as to convey ideas to anyone conversant with the form of composition used. Printing is not essential; neither is publication. In fact, some of the most interesting and valuable books have never been printed or published. These are known as *manuscript books* or *inedita*. Large books often appear in more than one *volume*. Certain small books are called *pamphlets*—a vague term usually understood to mean a book of less than one hundred pages, unbound, and devoted to some ephemeral subject. *Periodicals* are hybrids among books, the typical periodical being a serial publication, the units of which are made up of a number of inseparable pamphlet contributions, and which appears at more or less regular intervals throughout the year. Bound volumes of periodicals have always been treated as books; separate copies of a periodical are not ordinarily looked upon as books, except from the standpoint of manufacture and library circulation; but the various articles included in a periodical, when considered separately, are rightfully treated as pamphlets. Indeed, many of them are reissued in separate pamphlet form.

An *edition* of a book is the whole impression of that book printed from one set of type forms or plates. Suc-



cessive *impressions* of an edition are called *reprints*. A *new edition* requires new typesetting or alterations in the old. Editions and reprints ordinarily comprise a number of *copies*. A *limited edition* is one which consists of a limited number of copies, usually a small number. The copies belonging to different editions necessarily differ from each other in point of composition, and may or may not differ also in physical condition. Copies of the same edition are not supposed to differ from one another in point of composition, and they are also ordinarily uniform in physical make-up. This physical *make-up*, or *format*, however, differs sometimes in one and the same edition. The difference may be in size, quality of paper, binding, or other physical details. In any case, some qualifying phrase should be used to denote such difference, e.g., large-paper edition, library edition, quarto edition, india-paper edition, cloth-bound edition, interleaved edition, etc. In course of time, too, copies of the same book necessarily come to differ from one another as a result of ownership and use, many of them thus receiving adventitious value in the eyes of connoisseurs, or becoming objects of curiosity for book collectors.

*Book information* comprises the facts and conjectures centering about a book considered as an entity. This entity involves creation (conception, composition, and production), career, and ultimate fate. The aggregate constitutes the *history of the book*, and the component parts are spoken of as *bibliographical details*. A collection of such bibliographical details concerning a given

number of books forms a *contribution to bibliography*, or, as popularly understood, a *bibliography*.

Every book originates in an idea. Every idea originates in a human mind. Therefore every book derives from man. In other words, every book has an *author*. By the aid of language or some other mode of expression, an idea is converted into words, musical notes, or pictures, which, when properly arranged by some graphic art into a homogeneous whole, form a book. A great number of books never advance beyond this stage of production. Naturally, they are very little known beyond the immediate circle of the author's acquaintance. They constitute, however, a fruitful field for the hunter after curious book information. When a book has reached the stage of production just indicated, its author usually endeavors to endow it with permanence by means of multiplying the number of copies and distributing them widely. This is ordinarily secured with the aid of the printing-press. Prior to the invention of the printing-press, recourse was had to duplication by hand. Many books have been thus preserved to future generations. In spite of duplication, however, many a book has ceased to exist. Books that are still in existence are termed *extant* books; those no longer in existence are styled *non-extant*.

The important facts in the history of a book up to this stage are usually given in the book itself. The parts of a book devoted to this information are the title-page and the preface. The *title-page* of a book, as at present under-

stood, is the leaf bearing the name—i.e., title—by which the author or publisher wishes the book to be known. The title is ordinarily accompanied by the name of the author, the place and date of publication, the name of the publisher, and very often by other data. The *preface* usually contains a statement of the origin of the work. These sources of information are invaluable, but occasionally they have been found to be untrustworthy. Hence they should be supplemented by investigations elsewhere.

The history of a book necessarily includes a description of its *form* and of the *subject-matter* treated therein. For the former, a knowledge of the arts of typography, illustration, and bookbinding is essential. For the latter, a good general education is of greatest importance.

The subsequent *fate* of a book is the concluding chapter in the history of a book. Many books have become famous solely on account of their fate.

If the events connected with a book can be traced through the various stages enumerated above, a more or less complete history of the book is secured, which, when properly compiled, forms a contribution to bibliography.

*Kinds and uses.*—Bibliography, considered from the point of view of utility, may be divided into four kinds, namely, historical, eclectic, commercial, and inventorial. The first two are essentially cultural and altruistic in their appeal, while the latter two are practiced primarily for the benefit of the practitioner. *Historical bibliography* serves primarily the needs of the book collector and of the student of the art of printing; *eclectic bibliography* is

mainly directed toward the appraisal of the subject-matter contained in books, with a view to determining their relative suitability for purposes of study or recreation; *commercial bibliography* is the chief medium of exchange of books between bookseller and book buyer; and *inventorial bibliography* is practiced by all sorts of book owners for the sake of registering their book possessions for one reason or another. Each kind is actuated by distinct motives, regulated by more or less well-established principles, and practiced according to rather well-defined rules formulated from those principles.

The aim of *historical bibliography* is to trace the origin of books, describe their form and contents, and record the events connected with their careers. It does for books what history does for nations, and what biography and genealogy do for persons. When properly executed, historical bibliography not only supplies information about various books, but also reflects the state of civilization of the eras to which the books belong.

The material of historical bibliography comprises primary and secondary sources of book information. *Primary sources* constitute the bulk of contemporary historical bibliography, while the *secondary sources* constitute the great body of antiquarian book knowledge. The primary sources are to be found in the private and public documents of the persons and institutions concerned in the production of books. They comprise journals and correspondence of authors and their friends, and subsequently the correspondence and documents



exchanged between authors and publishers. Then follow, if the book is published, advertisements and announcements, including those carried by the book itself and such as appear elsewhere. These are finally supplemented by reviews and news items in the journals of the day. If the book continues to live in the minds of the people for any length of time, contemporary records of the book are apt to multiply indefinitely, and bibliographical lore is correspondingly increased. The aggregate of the foregoing constitutes the storehouse from which succeeding ages must derive their bibliographical information, and without which antiquarian bibliography would be an impossibility.

*Antiquarian bibliography* usually takes the shape of a more or less connected authoritative description and account of the history of a single book, or of a number of related books, of former times. The various kinds range from extensive histories of the literature of a nation to a brief paragraph throwing additional light on a single book or on a single phase of its history. The essential features of this kind of bibliography are (1) the comparative antiquity of the book or books concerning which information is being imparted, and (2) the fact that this information is derived from acknowledged authoritative sources.

Theoretically, the goal of historical bibliography is the history, as complete as possible, of every book, no matter whether it is extant or non-extant. Practically, however, this resolves itself into the compilation of

histories of national literatures, encyclopedias of book information of all sorts, and bibliographies of select books of one sort or other. The first two represent extensive, the last intensive bibliography.

*Eclectic bibliography*, which aims to discriminate between books for the benefit of the reader or student of literature, is peculiarly the province of the educator. Its character is distinctly selective. It strives to advance the good and to suppress the bad. Impartiality and impersonality, together with sound judgment, are essential requirements for the proper practice thereof.

*Commercial bibliography* is a phase of salesmanship. It is nothing else than advertising ability applied to the sale of books. Shrewdness is naturally a prerequisite of success. Absolute truthfulness is not always in evidence, but untruthfulness is bound to end in loss of prestige or in failure in the long run. The qualifications for success in this field are those possessed by the successful press agent in general.

*Inventorial bibliography* is the application of accounting methods to books considered as personal property. It is probably the most widely practiced phase of the art of bibliography, being requisitioned wherever a valuable collection of books is deposited.

There are three main groups of persons who profit directly by bibliography, namely, students, librarians, and private book collectors. For the student, bibliography serves as a guide to literature, rather than as a technical description of books; it is a guide to the contents of books

rather than to their external peculiarities, that he requires. And it would seem as if the student's wants were those which had thus far received the most attention.

The librarian, by virtue of his profession, never loses sight of the possibility of a demand for a book being made by some reader, and he is anxious that no applicant should go away empty-handed. The aim of the librarian is to supply the wants of all comers, and he has therefore to consider the contents as well as the externals of the books he collects. Theoretically, the librarian strives to have his library contain books on all topics, and all the works of all writers; but since this is an unattainable end as well as an ideal of questionable worth, he works up to it as reasonably as he sees fit and as nearly as his resources will allow. And for this work of buying, making sure that the books are complete and of the best editions, cataloguing them, and filling up gaps in the collection, bibliography is without doubt his most essential tool.

The private book collector differs from the librarian in that he has no tastes or requirements to consider but his own. He needs to provide only the books on the subjects or of the kind that he cares for. His book acquisitions are very often appraised not according to their use as reading-matter, but according to their origin, their history, and their scarcity. They are prized not so much for what they contain as for what they are, namely, specimens of an art that can never be replaced. For this sort of person, bibliography serves several distinct purposes: it tells him what books exist and what constitutes

complete copies thereof, and it may tell him whether they are abundant and easy to get, or whether they are so rare that he has but a small chance of ever setting eyes or laying hands on them.

*Compilation.*—The various bibliographical details of a book fall into certain more or less well-defined groups or categories, e.g., authorship, title, subject, literary form, place and date of publication, size, binding, price, typography, number of copies printed, edition, etc. The inclusion or omission of any of these details is determined by the object aimed at in any piece of bibliographical work; and the perfection of the work naturally depends to a great extent on the judgment displayed in the selection of the items included or excluded. This phase of the subject might well be termed the *psychology* of the art of bibliography.

The compiling of book information, being a special phase of narrative and descriptive writing, is governed by the established rhetorical rules of narration and description. However, these rules must necessarily be modified to suit the needs of the particular work. These modifications express themselves in the *style* of the work, this style being largely dictated by the successes of past masters of the art.

The different points of bibliographic style have been quite fully analyzed in various treatises on cataloguing. Peculiarities of diction, punctuation, capitalization, abbreviation, and typography are to be avoided. The observance of this precept, however, is unfortunately not as



prevalent as it might be, particularly among public-library cataloguers. On this point, the remarks of Herbert Spencer may well be repeated:

A reader or listener has, at each moment, but a limited amount of mental power available. To recognize and interpret the symbols presented to him requires part of this power; to arrange and combine the images presented requires a farther part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will that idea be conceived.<sup>1</sup>

Bibliographical writing may take either of two forms, namely, the catalogue or the narrative. The choice depends upon the object to be attained, *narrative* being particularly adapted to treatises intended to be read as a whole, while the *catalogue* form is better suited for occasional or particular reference. In either case, a logical *arrangement* of the subject-matter is essential for proper presentation and consultation. In short, the ideal of bibliographical exposition is that which supplies the greatest number of wants with the least expense of time and effort on the part of the user. The form and arrangement which are best suited to one kind of bibliography may be utterly unsuited to another. In every case, the end should determine the means.

The *unit* of bibliographical compilation is the description of a single edition or copy of a book. This unit is

<sup>1</sup> *The Philosophy of Style.*

known as a *book entry*. In its most meager form it consists of a transcript of the essential parts of the title-page.<sup>1</sup>

The essential parts of a title-page are: the *title* proper (i.e., the name of the book), *author*, and *imprint* (place of publication, publisher, and date). To these are then appended any other details which may be called for by the nature of the work in hand. The most common additions are data regarding the *physical make-up*, and descriptive notes of the *contents*. Physical make-up includes size, collation, paper, binding, and typography. *Size* is usually represented by a letter or symbol indicating the number of leaves into which the original sheets are folded, thus approximating the size of the printed page. For greater exactness, the size is sometimes indicated by giving the dimensions of height and width (but not thickness) in centimeters or inches. The *collation* consists of a statement of the number of volumes, pages, illustrations, maps, etc., entering into the make-up of the book. Specifications regarding *paper*, *binding*, and *typography* are very often of great value. Descriptive notes of the *contents* also serve a great variety of uses. Entries may thus be succinct or elaborate, depending on the number and extent of the component parts.

When the various entries of a given piece of work are placed in sequence according to the form of arrangement

<sup>1</sup> The first printed books had no title-pages, but the title itself was usually printed on the first leaf of the book. Later on, the title was printed on the second leaf of the book, forming the title-page proper; but the first leaf often retains an abbreviation of the title, which has received the name of half-title or bastard title.

previously agreed upon, the result is a bibliography in *catalogue* form. In other words, it is merely a list of book entries. For certain kinds of bibliographic work, this form possesses great advantages. For others, however, the entries must be further knit together by means of a connecting narrative, in which event a bibliography in *narrative* form is produced.

The *kinds of arrangement* for bibliographical units are as various as the different items that go to make up a complete description or history of a book. The arrangement may be according to date, author, title, subject, literary form, size, binding, price, printer, publisher, owner of copyright, or any other peculiar factor. Very often the arrangement is a combination of two or more of the above-named items, subordinated one to the other. Very often, too, the arrangement is absolutely arbitrary on the part of the compiler. Where there is a choice of arrangements, no one of which will answer all of the purposes to be subserved, the most natural one should be selected and followed, leaving the other purposes to be served by supplementary indexes or tables. If one of the objects of the proposed bibliography is to present a historical conspectus of the subject-matter, the main arrangement should be chronological; a properly constructed index would then suffice to furnish any other groupings desired.

On this matter of arrangement, on which the effectiveness of bibliographic work so greatly depends, no sounder advice can be given than that contained in the

remarks of A. W. Pollard, in the *Encyclopaedia Britannica* (11th ed.) III, 910. Mr. Pollard says:

In the eighteenth and early nineteenth centuries there was a tendency, especially among French writers, to exaggerate the scope of bibliography, on the ground that it was the duty of the bibliographer to appraise the value of all the books he recorded, and to indicate the exact place which each work should occupy in a logical classification of all literature based on a previous classification of all knowledge. Bibliographers are now more modest. They recognize that the classification of human knowledge is a question for philosophers and men of science, that the knowledge of chemistry and of its history needed to make a good bibliography of chemistry is altogether extrinsic to bibliography itself; that all, in fact, to which bibliography can pretend is to suggest certain general principles of arrangement and to point out to some extent how they may be applied. The principles are neither numerous nor recondite. To illustrate the history of printing, books may be arranged according to the places and printing-houses where they were produced. For the glorification of a province or county they are sometimes grouped under the places where their authors were born or resided. For special purposes, they may be arranged according to the language or dialect in which they are written. But, speaking generally, the choice for a basis of arrangement rests between the alphabetical order of authors and titles, a chronological order according to date of publication, a "logical" or alphabetical order according to subjects, and some combination of these methods. In exercising the choice, the essential requisite is a really clear idea of the use to which the bibliography, when made, is to be put. If its chief object be to give detailed information about individual books, a strictly alphabetical arrangement "by authors and titles" (i.e., by the names of authors in their alphabetical order, and the titles of their books in alphabetical sequence under the names) will be the



most useful, because it enables the student to obtain the information he seeks with the greatest ease. But while such an alphabetical arrangement offers the speediest access to individual entries, it has no other merit, unless the main object of the bibliography be to show what each author has written. If it is desired to illustrate the history and development of a subject, or the literary biography of an author, the books should be entered chronologically. If direction in reading is to be given, this can best be offered by a subject-index in which the subjects are arranged alphabetically for speedy reference, and the books chronologically under the subject, so that the newest are always at the end. Lastly, if the object is to show how far the whole field has been covered and what gaps remain to be filled, a class catalogue arranged according to what are considered the logical subdivisions of the subject has its advantages. It is important, however, to remember that if the bulk of the bibliography is very large, a principle of arrangement which would be clear and useful on a small scale may be lost in the quantity of pages over which it extends. An arrangement which cannot be quickly grasped, whatever satisfaction it may give its author, is useless to readers, the measure of its inutility being the worn condition of the alphabetical index, to which those who cannot carry a complicated "logical" arrangement in their heads are obliged to turn, in the first instance, to find what they want. It should be obvious that any system which necessitates a preliminary reference to a key or index rests upon grave suspicion, and needs some clear counterbalancing gain to justify the loss of time which it entails. The main classification should always be that which will be most immediately useful to readers of the books. To throw light on the history of a subject, and to indicate how far the field is covered, are honourable objects for the compilers, but should mostly be held subordinate to practical use. It is noteworthy, also, that they may often be better forwarded by means of an index or table than by the main arrangement.

In order to facilitate reference, the units of a bibliography, in catalogue form, the key to which is supplied by an index, should be numbered consecutively, and the references in the index should be to the numbers of the entries and not to the pages on which the entries appear. This device may be found exemplified in a number of excellent bibliographical compilations.

The greatest bibliographical failures are those which pretend to combine in a single arrangement the advantages possessed by all or several of the existing forms. The classic example of this is what is known as a "dictionary catalogue," pretending, as it usually does, to supply all the advantages of bibliographical arrangement in the alphabet form. Unindexed class bibliographies, if at all extensive, are also apt to prove disappointing.

*Conclusion.*—Scholarly bibliography usually involves a great deal of research on the part of the compiler; and a thorough knowledge of bibliographical sources and authorities, as well as of general reference books, is of prime importance. This want can only be supplied by a thorough course of training in the use of the tools in question.

#### PRACTICAL APPLICATIONS

*Bibliographical encyclopedias.*—A bibliographical encyclopedia may be defined as a universal handbook of book information. The ideal toward which bibliographical work of an encyclopedic nature should be directed is the provision in an accessible form of a standard description

of a perfect copy of every book of literary, historical, or typographical interest, as it first issued from the press, as well as of all the variant issues and editions of it. Wherever such standard descriptions have been made, adequately checked, and printed, it is manifestly possible to describe every individual copy of a book by a simple reference to them, with a statement of its differences, if any, and an insistence on the points bearing on the special object with which it is being redescribed. Only in a few cases, however, has any approach been made to a collection of such standard descriptions. At the present time, the number of such standard works is very small, owing partly to the greater and more accurate detail now demanded, and partly to the absence of any system of co-operation among libraries, each of which is willing to pay only for catalogues relating exclusively to its own collections. It is to be hoped that through the foundation of bibliographical institutes more work of this kind may be done.

The nearest approach to such a work is doubtless the *Catalogue of Printed Books in the British Museum*. This was begun in 1881, and, although completed some years ago as far as the original alphabet is concerned, it is being supplemented right along. The catalogue is arranged in an alphabet of authors' surnames, and includes frequent collections of matter relating to authors, as well as works by them. It is not so fully descriptive as some of the bibliographical dictionaries about to be mentioned, but surpasses them all in point of comprehensiveness.

The general catalogue of the Bibliothèque Nationale of Paris, prepared on similar lines to that of the British Museum, is still in the early letters of the alphabet, and no doubt it will be many years before it reaches completion.

The best general bibliography of the best and rarest editions of books is doubtless the important work of J. C. Brunet, entitled *Manuel du libraire*, the fifth edition of which was published at Paris in six volumes in 1860-65. Two supplementary volumes were issued in 1878-80. The original edition was published in 1810, in three volumes, and is practically obsolete. The arrangement of entries is by authors' names, in alphabetical order, with a classification and a topical index. The book descriptions are very full, and prices are often given, together with other useful notes and information. The *Trésor de livres rares et précieux*, by J. G. T. Graesse, published at Dresden in seven volumes, in 1859-69, is also a valuable bibliography on the same lines as Brunet's manual.

Georgi's *Allgemeines Europäisches Bücher-Lexicon* (11 vols.), published in Leipzig in 1742-58, and Maittaire's *Annales typographici ab artis inventae origine ad annum 1664* (5 vols.), published at The Hague in 1719-41, with a supplement by Denis issued at Vienna in 1789, in two volumes, are earlier contributions to this form of bibliography; while the *Dictionnaire bibliographique* of Santander (Brussels, 1805-7) and Ebert's *Bibliographical Dictionary* (originally published at Leipzig in 1821-30, and afterwards translated and published at Oxford in 1837) are other admirable examples of select general bibliographies.



*National bibliographies.*—There are a great number of national bibliographies, but they are for the most part either incomplete or out of date. Lowndes's *Bibliographers' Manual of English Literature* and Allibone's *Dictionary of English Literature and British and American Authors* are probably the most familiar to American students. Lowndes's *Manual* was originally published in 1834, but is now best known in the revised edition of H. G. Bohn (London, 1857-64). It is of great value for its approximate prices and for its other information, but the subject-matter is not very clearly set out. Allibone's *Dictionary* was originally published in Philadelphia, 1859-71, in three volumes. It is a very pretentious work, but extremely inaccurate. Its chief value lies in its select criticisms on the works of authors. A supplement, edited by J. F. Kirk, was issued in 1891, in two volumes, which brings the work down to 1890. This supplement is more accurate than the original volumes.

A notable forerunner of these two works is the *Bibliotheca Britannica*, compiled by Robert Watt and published at Edinburgh in 1824. Two of its four volumes are devoted to authors, and two to subjects. Sabin's *Dictionary of Books Relating to America*, published in New York, 1867-92, in twenty volumes, extends only as far as the name "H. H. Smith."<sup>1</sup> Roorbach's *Bibliotheca Americana* (New York, 1849-61), 4 vols., covers the period from 1820 to 1861. Of Evans's *American Bibliography*,

<sup>1</sup> According to a recent announcement, Sabin's "Dictionary" is to be completed by Mr. Wilberforce Eames.

designed to cover the period from 1639 to 1820, eight volumes, bringing the list down to the year 1792, have been published.

Other national bibliographies of importance are the following: Haeghen (F. Van der), *Bibliotheca Belgica*, Ghent, 1879-98, in parts; Brunn (C. V.), *Bibliotheca Danica*, Copenhagen, 1872-96, 3 vols., covering Danish literature from 1482 to 1830; Quérard (J. M.), *La France littéraire*, Paris, 1827-64, 12 vols., covering the eighteenth and nineteenth centuries; Heinsius (W.), *Allgemeines Bücher-Lexicon*, Leipzig, 1812-94, 19 vols., covering German literature from 1700 to 1892; Kayser (C. G.), *Vollständiges Bücher-Lexicon*, Leipzig, 1833-1912, covering Germany and adjacent states from 1750 to 1910 (now superseded by *Deutsches Bücherverzeichnis, bearbeitet von der Bibliographischen Abteilung des Börsenvereins der Deutschen Buchhändler zu Leipzig*); Hidalgo (D.), *Diccionario general de bibliografía española*, Madrid, 1862-81, 7 vols.; Silva (I. F. da), *Diccionario bibliographico portuguez*, Lisbon, 1858-93, 16 vols.; Pettersen (Hjalmar), *Norsk boglexikon*, 1643-1813, Christiania, 1899, in progress; Linnström (Hjalmar), *Svenskt boklexikon*, 1830-1865, Stockholm, 1867-84, 2 vols.; Thieme (Hugo P.), *Guide bibliographique de la littérature française de 1800 à 1906*, Paris, 1907; and Federn (Robert), *Répertoire bibliographique de la littérature française*, New York, 1913.

Histories of literature in narrative form usually stop short of bibliography proper, contenting themselves with a critical account of the most notable literary works in

their relation to history and civilization. There is no good reason, however, why this should be so. Literary historians who study their subject with sufficient closeness ought to be able to state which are the best editions of every literary work that comes under their notice. A national literary history which recognized this bibliographical side of the subject would be an inestimable boon to students in assisting them in a proper study of the books; but in the absence of such a desideratum, students must perforce rely on other bibliographical aids. Two noteworthy examples of existing histories of English literature are deserving of mention. The *Cambridge History of English Literature* (in progress) is a good specimen of the unillustrated sort, while Garnett and Gosse's *English Literature* (1903, 4 vols.) is notable for its illustrations and facsimiles.

*Annals of book-hunting.*—In former days, collectors regarded books more in the light of articles of *vertu*, or valuable curiosities, than as vehicles for the spread of knowledge. Naturally the tendency was to make a hobby or sport of the serious work of library formation. And it cannot be denied that the fascination of book-hunting of this sort is very great. To it, indeed, we owe that vast collection of antiquarian book knowledge of which writers like Dibdin are the chief exponents. John Hill Burton's *Book-hunter* is one of the most entertaining studies in this by-way of bibliography, and may be recommended for reading to every student of the art. P. H. Fitzgerald's *Book Fancier*, as well as the works of

W. Carew Hazlitt, Henri Bouchot, Léon Gruel, and others, are like good examples of this form of bibliographical writing.

The annals of book-hunting naturally center chiefly about the collection and description of rare books. The quality of rarity, as applied to books, may be either absolute or relative. If of a book (or an edition) only a few copies are known to have been printed or to be extant, then the rarity of the book is absolute. If, however, there are many copies of the book, but they are rarely met with in the open market, their rarity will be only relative. The following list comprises the various kinds of books that are ordinarily regarded as rare:

1. Works published in many volumes, or highly illustrated, which, because of their high price, are rarely ever acquired by private persons.
2. Pamphlets and other ephemeral publications that are soon lost unless they find a home in public libraries.
3. Works of which only a few copies are printed.
4. Works which treat of subjects that are touched upon by but a few writers, such as books in little-known languages or dialects; histories of particular cities, institutions, etc.; genealogies of private families; catalogues of libraries; and private controversial writings and polemics of authors.
5. Works which are left imperfect by their authors.
6. Privately printed books.
7. Works published in out-of-the-way countries or localities.



8. Editions the greater part of which have been destroyed by accident.

9. Works which for religious, moral, or political reasons have been prohibited, confiscated, suppressed, or destroyed.

10. Incunabula, i.e., books printed before the year 1500.

11. Editions of the classics published by the famous printers of the sixteenth century.

12. Uncastrated or un mutilated editions of works that have since been issued in corrected or mutilated form.

13. Editions printed from special type, or on special paper or other material, particularly if only a few copies have been struck off.

*Histories of the art of printing.*—Most histories of the art of printing are at the same time contributions to bibliography, for the simple reason that the early printing had to do altogether with books. There are, besides, a number of bibliographies that are devoted exclusively to the history of books as products of the typographic art. These consist mainly of catalogues of incunabula and accounts of the productions of famous early presses.

Hain's *Repertorium bibliographicum*, published at Stuttgart, 1826–38, in four volumes; is the most important bibliography of incunabula. It is an author catalogue, arranged in alphabetical form, in which the books are fully and accurately described. The symbols used, however, are rather puzzling. An index to the names of places and printers mentioned in the work was issued by

Burger in 1891. In 1895-98 W. A. Copinger issued a supplement of additions, corrections, etc., and in 1905-11 a further supplement, in seven volumes, was issued by Dietrich Reichling. References to Hain appear frequently in other bibliographies, and they are generally made to the numbered entries, thus making reference very easy.

Panzer's *Annales typographici* is another valuable bibliography, recording typographical annals from the invention of the art of printing to the year 1536. The arrangement of the entries is by towns and presses. It was published at Nürnberg, 1793-1803, in eleven volumes, and is at the present time a very costly work.

Other notable catalogues of incunabula are: Pollard's *Catalogue of Books, Mostly from the Presses of the First Printers . . . . Collected by Rush C. Hawkins, . . . . Deposited in the Annmary Brown Memorial at Providence, Rhode Island*, Oxford, 1910; Pollard's *Catalogue of Books Printed in the XVth Century, Now in the British Museum*, in progress; Miss Pellechet's *Catalogue générale des incunabules des bibliothèques publiques de France*, Paris, 1897 (continued by Polain), in progress; Proctor's *Index to the Early Printed Books in the British Museum*, London, 1898-99, 4 vols.; Campbell's *Annales de la typographie néerlandaise au XV siècle*, The Hague, 1874-89, 4 vols.; Sinker's catalogue of those in Trinity College, Cambridge; and those of miscellaneous collections, such as Dibdin's *Bibliotheca Spenceriana* and the catalogue of Klemm's library, which was rich in incunabula.

Mention must also be made of the bibliographies of books printed at the early presses, such as those of Aldus, of Stephanus, of the Elzevirs, of Plantin, of Caxton, of Foulis, and others.

*Subject and class bibliographies.*—Bibliographies of special subjects, literary forms, and classes of books constitute probably the greatest portion of bibliographical literature. A bibliography of a subject is to the literature of that subject what an index is to a book. It shows the extent of that literature and the amount of work that has been bestowed upon it. It brings together scattered fragments of book knowledge and makes them readily accessible. Next to having knowledge is knowing where to go for it, and the only enduring guide in that direction is a bibliography.

Bibliographies of this sort may be either comprehensive or selective. In the first case they serve primarily a historical purpose; in the second case, a didactic purpose. A good subject bibliography prepares the ground for the historian, author, or teacher, who, with this as a guide, proceeds to the elaboration of the work in hand. He expounds the results by writing or by word of mouth, and delivers them to the world so that they may influence those who care to listen or to read. Nowadays, also, a treatise on almost any subject is considered incomplete if it does not furnish a bibliography of the subject, not merely as an evidence of the author's industry, but largely as a help to the student for further study. Such bibliographies are ordinarily the work of the author of

the treatise, who is as often as not an amateur in the art of bibliography. A list of sources and authorities consulted in the preparation of a work is often appended to the work and labeled a "bibliography" of the subject. This is very frequently a downright misapplication of the term. For, unless proper restraint is exercised, the list is apt to extend itself unduly and to include works that are not strictly concerned with the subject in question.

Guides to best books, outlines of courses of study, and library bulletins of various kinds represent the bulk of didactic work among subject and class bibliographies. Of these, manuals and textbooks of literature are especially adapted to the narrative form. Other varieties usually take the catalogue form. Good examples of the latter may be seen in the *Catalogue of the "A. L. A." Library*; Sonnenschein (W. S.), *The Best Books*; Perkins (F. B.) and Jones (L. E.), *The Best Reading*; Acland (A. H. D.), *Guide to the Choice of Books*; Sargant (E. B.) and Whishaw (B.), *Guide Book to Books*; Robertson (J. M.), *Courses of Study*; Baker (E. A.), *Descriptive Guide to the Best Fiction*; Nield (J.), *Guide to the Best Historical Novels and Tales*; Sargent (J. F.), *Reading for the Young*; Leypoldt (A. H.) and Iles (G.), *List of Books for Girls and Women and Their Clubs*.

There is obviously no end to the number of special bibliographies of things, authors, and other subjects that may be compiled; but one division merits particular mention as being of especial importance to the student



of bibliography. That division is the class of reference books known as bibliographies of bibliographies. Peignot's *Répertoire de bibliographies spéciales, curieuses et instructives* (Paris, 1810), Petzholdt's *Bibliotheca bibliographica* (Leipzig, 1866), Vallée's *Bibliographie des bibliographies* (Paris, 1883-87), and Stein's *Manuel de bibliographie générale* (Paris, 1898) are all devoted to the listing of bibliographies on all kinds of subjects. These, with many others, may be found fully listed in A. G. S. Josephson's *Bibliographies of Bibliographies*, second edition, published, first in the *Bulletin*, and concluded in the *Papers of the Bibliographical Society of America*.

*Trade catalogues.*—Trade catalogues constitute the great bulk of commercial bibliography. Many of them are models of accuracy and compilation. This is particularly true of German trade bibliography. This branch of the art is particularly concerned with prices and publishers of books. Publishers' trade lists and co-operative trade catalogues are ordinarily restricted to the description of books still in print. Lists of out-of-print books offered for sale are usually issued by second-hand book dealers and auction houses.

Some of the leading examples of trade catalogues are: *American Catalogue of Books*; *English Catalogue of Books*; *Publishers' Trade List Annual*; *United States Catalogue*; Lorenz (O.), *Catalogue de la librairie française*; Kayser (C. G.), *Vollständiges Bücher-Lexicon*; *Book-Prices Current*; *American Book-Prices Current*; and Whitaker's *Reference Catalogue of Current Literature*.

The information contained in trade catalogues is generally imparted through the medium of abbreviations, many of which are arbitrary and are not intelligible to the uninitiated reader. Lists of the most common of these abbreviations are to be found in the leading bibliographical reference books.

*Bibliographical periodicals.*—Bibliographical literature in magazine form constitutes a great storehouse of book information, which needs thorough indexing, however, to make it generally useful. The leaders in this branch are undoubtedly the Germans, French, and Italians. The British and Americans do not seem to take to it kindly. In addition to the strictly bibliographical journals, periodicals of all sorts very often devote more or less space to bibliography, chiefly in the shape of notices and criticisms of new books.

*Book advertisements.*—Book advertising is a branch of bibliography and at the same time a phase of advertisement writing. It may take the form of news items or of display advertisements. Its object is to give publicity to books in order that they may be bought and read. Its treatment of book description is naturally *ex parte*, and should always be regarded in that light by the public.

*Book reviews.*—Book reviewing is the province of the literary critic. It finds a place in all newspapers and magazines that devote all or part of their space to literature. As an aid to the selection of books, its value is determined by the literary standing of the journal and the reputation of the reviewer as a literary critic. Book

reviewing is all too frequently the merest hackwork of men who could not, to save their lives, write the book on which, with anonymous assurance, they dare to sit in judgment. However, there are quite a number of experts among book reviewers, and they do good work; the bad or indifferent work is done by literary hacks or men and women who review books merely to pass the time and add a few dollars to their weekly incomes.

*Library catalogues.*—Printed catalogues of large public libraries and of small special libraries are useful contributions to bibliography. They are in the nature of inventories of particular collections of books, and serve the purpose, therefore, of finding-lists for the library and the public. Catalogues intended for the use of the public should be framed to meet the reading needs of that same public, and should not contain any bibliographical details that are not instrumental to that end. For official use in the internal administration of the library, various bibliographical details need to be recorded, but it is wrong to impose them upon the reading public, which does not ordinarily care to know about them and might even conceivably be needlessly puzzled thereby.

For the internal administration of a library of any size, the following book records or catalogues are usually kept: book-order record; accession record; shelf-list record; and analytical index. The book-order record lists the books ordered for purchase and records the facts connected with their purchase. The accession record is a chronological list of books arranged in the order of their

addition to the library, together with pertinent facts relating thereto. The shelf-list record is a perpetual inventory of the books in the possession of the library, the entries of which are arranged in the same order as the respective books on the shelves. The analytical index (variously termed index catalogue, analytical catalogue, and dictionary catalogue) is a reference list of headings, indexing the authors, titles, subjects, and literary forms of the books in the library, and serving the purpose of an index to the entire book collection in the same manner that the index of a book serves as a guide to the contents of that particular book. The peculiarity of these four tools of library administration is that they are essentially private in character, and not primarily intended for the general public. They may consequently revel in all sorts of signs, symbols, and abbreviations, these being regulated solely by the needs of the library.

*Indexes to literature.*—A great deal of useful information contained in books and periodicals is not readily accessible, for the reason that it is buried among a lot of other material. The means whereby this information is made available for ready reference is indexing. Indexes, therefore, are properly to be regarded as contributions to bibliography, for they describe the contents of books minutely for reference.

Indexes are compiled for single books, and also for sets of books, usually periodicals. The former are as often as not wretched pieces of work. The latter are ordinarily the work of professional indexers, and enjoy a



well-merited reputation. Notable examples are: Poole's *Index to Periodical Literature*; *The Readers' Guide to Periodical Literature*; *The A. L. A. Index to General Literature*; *The Annual Literary Index*; the Boston Book Company's annual *Dramatic Index*; and the *Catalogue of the Royal Society*.

*Handbooks of literary curiosities.*—A large and important department of bibliography concerns itself chiefly with the curious or out-of-the-way information about books. These bibliographical works are of various kinds: for instance, dictionaries of anonymous and pseudonymous works, and lists of prohibited and expurgated books. They follow the many unexplored or partly explored by-paths of literature, and will very often prove to be useful and entertaining to the student.

## SOME SCANDINAVIAN BIBLIOGRAPHERS AND THEIR WORKS

### II. GUSTAF SCHLEGEL BERGHMAN AND HIS ELZÉVIR BIBLIOGRAPHIES

In the year 1872 a young Swedish physician, who was studying the new method of massage under the celebrated Dr. Metzger in Amsterdam, during his visits to the bookstalls of that city picked up a few volumes, printed in the sixteenth century, which attracted him on account of their neat and artistic typographical make-up. Little did their purchaser imagine that in a decade he would be compelled to give up the profession which he had deliberately chosen, and that his life henceforth would be devoted to the collection and study of these little books.

Dr. Berghman was born in Stockholm on December 24, 1836, the son of a wealthy merchant of that city. In 1853 he entered the University of Upsala at the unusually early age of seventeen, and spent the next seven years in studies of general, especially historical, character. He was very comfortably situated economically, and there was no need of his hurrying to determine his future career. Finally he decided for the medical profession and, the decision once taken, pursued his studies with diligence. In 1860 he took the preliminary so-called medico-philosophical examination, and after seven years received the degree of licentiate of medicine at the Carolinian Institute in Stockholm. During the next few years Dr. Berghman was an interne at various hospitals in Stockholm, until, in 1871, he became chief surgeon at the Military Hospital. Besides his official duties, he carried on private practice. It was a little more than a year after his appointment to the above-mentioned position that Professor Hjalmar Abelin, then court physician, suggested to him that he go to Amsterdam to

study the newly developed scientific method of massage under its founder, Dr. Metzger. Dr. Berghman secured the necessary leave of absence and went on the journey that was to have such a great influence, not only on his professional career, but on his whole life.

Returning to Stockholm after a year's stay abroad, Dr. Berghman took up the practice of massage and became a very successful practitioner in this branch of medical work. He resigned at last from his position at the Military Hospital to devote himself exclusively to his private practice. For about ten years he carried on this work, contributing to the Swedish medical press numerous memoirs on the method of healing which he practiced so successfully. But he had in him the germ of disease. Though he fought it manfully for years, and treated his patients even when he could no longer walk without crutches, he was forced at last to give up. His medical career being at an end, he disposed of his instruments and his medical library and took up the literary, artistic, and historical studies which had been interrupted when he decided to devote himself to the study of medicine.

In 1880 Alphonse Willems' work, *Les Elzéviens*, had appeared. This book came into Dr. Berghman's hands while he was hesitating as to whether he should devote his coming years to history, belles-lettres, or mathematics, and determined his choice. The productions of the Elzevir presses had already attracted his attention at Amsterdam. Now he decided to take up the collecting and the study of them in earnest. As early as 1885 he published the first results of his studies:

ÉTUDES | SUR | LA BIBLIOGRAPHIE ELZÉVIRIENNE | BASÉES SUR  
L'OUVRAGE *Les Elzéviens* | DE M. ALPHONSE WILLEMS, |  
PAR | LE D<sup>r</sup> G. BERGHMAN. | AVEC 470 FIGURES REPRODUISANT  
LES VIGNETTES, CULS-DE-LAMPE | ET LETTRES GRISES DES  
ELZÉVIRS. | STOCKHOLM | IMPRIMERIE D'IVAR HÆGGSTRÖM. |  
1885.

[4], 76 p. 18 pl. "Tiré à 100 exemplaires numérotés."

The work is divided in two parts: I, "Sur les procédés à suivre pour discerner d'une manière systématique les éditions imprimées en petit format par les Elzevir d'avec celles exécutées par leurs émules et les imitateurs." II, "Remarques bibliographiques sur diverses éditions citées dans les Annales de M. Willems."

Illustrations are given of the marks, ornamental letters, and other ornaments found in the productions of the Elzevir presses, and they are accompanied by a *Liste vérificative des lettres grises*, arranged by the presses.

These ornaments constitute the chief material used in the argumentation.

The publication of this book led to a correspondence with M. Willems, and when Dr. Berghman was ready, twelve years later, to issue a second study, based on a much wider choice of material than the first, Willems turned over to his critic all the notes that he himself had accumulated with the view of issuing a supplement to his work, from which he, however, was prevented by other duties. Re-enforced with this material, Dr. Berghman's second study appeared in 1897 as:

NOUVELLES ÉTUDES | SUR LA BIBLIOGRAPHIE ELZÉVIRIENNE |  
SUPPLÉMENT | À L'OUVRAGE SUR | **Les Elzéviens** | DE | M.  
ALPHONSE WILLEMS | PAR | G. BERGHMAN | STOCKHOLM |  
IMPRIMERIE LDUNS TRYCKERI AKTIEBOLAG 1897.

XVII, 172, [1] p. "Tiré à 550 exemplaires, dont 50 sur grand papier de Hollande."

Its contents run as follows: Avant propos.—Éditions à enregistrer dans les Annales typographiques des Elzevirs—A. L'officine de Leyde. B. L'officine de la Haye. C. L'officine d'Amsterdam.—Éditions à enregistrer dans la division des Annexes. A. Éditions imprimées en Hollande. B. Éditions imprimées à Bruxelles. C. Faux elzevirs.—Éditions à retrancher des Annales typographiques des Elzevirs.—Remarques sur diverses éditions



citées dans l'ouvrage de M. Willems.—Appendice. Compte rendu critique ["A complete catalogue of all the publications of the Elzevir presses . . . . By Edmund Goldsmid." 3 vol. Edinburgh, 1885-88].—Table alphabétique—Errata.

The book contains 577 bibliographical descriptions.

In thanking Dr. Berghman, who had sent him a copy of his *Nouvelles études*, M. Willems wrote: "I have found, then, in you the collaborator of whom I have dreamed, and now we are associated forever. . . . One will hardly quote one of us without also quoting the other."

In 1899, after the death of his wife (they had no children), Dr. Berghman made his will, donating his collection of elzevirs to the Royal Library at Stockholm. In 1909 he transferred the collection from his home to the Library, where it occupies a separate case in the exhibition hall. Together with the elzevir collection he gave to the Royal Library a sum of more than 100,000 kroner, the interest from which is to be used for such bibliographical publications as may seem particularly desirable and for the completion and care of the elzevir collection. The first publication of the fund was the catalogue of the elzevir collection, prepared by Dr. Berghman himself, with the assistance of his grand-niece, Miss Lily Theorell, and seen through the press by the late Dr. Bernhard Lundstedt of the Royal Library:

CATALOGUE RAISONNÉ | DES | IMPRESSIONS ELZEVIRIENNES | DE LA  
BIBLIOTHÈQUE ROYALE | DE STOCKHOLM | RÉDIGÉ PAR G.  
BERGHMAN | STOCKHOLM | NORDISKA BOKHANDELN | I KOM-  
MISSION | PARIS | HONORÉ CHAMPION | 5 QUAI MALAQUAIS |  
1911 [STOCKHOLM | IMPRIMERIE LAGERSTRÖM FRÈRES | 1911]  
XXXII, 389, [2] p. 1 por. 1 fold. pl.

Besides the catalogue itself, there is a preface by its author and a biographical sketch of Dr. Berghman by E. W. Dahlgren, the Royal Librarian. The plate is a picture of the collection in its special case.

The scope of this work is quite different from the two previous works. The bibliographical and historical problems being solved, there was no need of repeating them here. References to the respective numbers in Willems and in Berghman's *Supplément* suffice. What we here have before us is a catalogue of the Berghman collection and something more. It is a survey of the literary activities of the great printing and publishing house arranged by subjects. An enumeration of the main division, showing the number of titles under each, will not be without interest: I, "Théologie," 221 titles; II, "Jurisprudence," 109 titles; III, "Sciences et arts," 362 titles (this division consists of "Sciences philosophiques," "Sciences naturelles," "Sciences mathématiques," "Beaux-arts," etc.); IV, "Belles-lettres," 747 titles (including also "Linguistique" and "Philologie"); V, "Histoire," 597 titles (including "Histoire des religions et des superstitions"); VI, "Auteurs classiques," 171 titles.

To these are added a division for "Bibliographie elzevirienne," listing 98 works. There is also an "Appendice: Additions au Supplément," etc., containing 68 entries with full critical descriptions, and finally 11 titles of works acquired after the close of the manuscript.

When the catalogue was issued, its author had already passed away. He died on July 25, 1910.

It was a remarkable life-work that had been accomplished by this man during nearly thirty years of constant illness, with hardly a day without suffering. His life was probably lengthened, at least his spirits were kept up, by an intellectual enthusiasm of rare order for what some might regard as abstruse, not to say petty—the determination of the relations of a printing and publishing house, long dead, to typographical productions either bearing its name or by other marks connected with it. But there was nothing petty in the aim of this bibliographer, nor in the method used; the latter was the application of a wide knowledge of

the history, art, and literature of the period in question; the aim was simply to find the truth in this particular field, and this truth-seeking was conceived in the spirit of Ranke—to find out what actually happened.

AKSEL G. S. JOSEPHSON

THE JOHN CRERAR LIBRARY  
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## NOTES

The new (thirteenth) volume of the *Transactions of the Bibliographical Society* (London) contains papers on a variety of subjects. The opening paper, by the Secretary of the Society, Alfred W. Pollard, entitled "Our Twenty-first Birthday," was read on the meeting of the Society on the 20th of October, 1913, and is a narrative of its activities during the first twenty-one years of its existence, with interesting notes on the men who took a leading part in the formation of the Society and its various undertakings. On this, personal, side the paper, naturally enough, has one considerable gap, in that there is no mention of Mr. Pollard himself, who for nearly twenty years had been the Secretary and leading spirit of the Society. We may expect that this gap will be filled when the time comes for the quarter-centenary. Two papers, Victor Scholderer's "Jacob Wimpheling, an Early Strassburg Humanist," and P. S. Alden's "Erasmus' Relations with His Printers," carry us back to the late fifteenth and sixteenth centuries, a period of much intellectual activity and of constant interest to students of the history of learning. Rev. P. Henderson Aitken's "Some Notes on the History of Paper" is of interest to both paleographers and bibliographers, and the same is true of Hilary Jenkinson's "English Current Writing and Early Printing." Then there are two bibliographical studies of particular interest to special students: Sir Herbert George Fordham's "Road-Books and Itineraries Bibliographically Considered" and Cosmo Gordon's "Books on Accountancy, 1494-1600." From the Journal of the sessions we learn that the membership of the Society will remain open until after the war.

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The GLASGOW BIBLIOGRAPHICAL SOCIETY has during the four years of its existence published three portly volumes of its *Records*,



mostly dealing with Scottish bibliography. The second volume is devoted exclusively to the Foulis Exhibition, held in Glasgow in the spring of 1913, and is made up of a Catalogue of the Exhibition, a descriptive account of the same, and a monograph by the President of the Society, Dr. David Murray, on *Robert and Andrew Foulis and the Glasgow Press*, extended from the address delivered by him at the opening of the Exhibition. Dr. Murray's opening presidential address, delivered at the first meeting of the Society, November 18, 1912, has for title: "Bibliography: Its Scope and Methods, with a View of the Work of a Local Bibliographical Society"; after a comprehensive study of the field of bibliography in general, and survey of the field for a local society, Dr. Murray discusses the scope of a Glasgow bibliography, suggesting that "the Glasgow Bibliographical Society could engage in no more useful enterprise than the preparation of a scheme for a bibliography of this ancient city, and by encouraging and assisting individual members in filling up its various parts."

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Vol. IX of *Islandica* contains a bibliography of "Icelandic Books of the Sixteenth Century (1534-1600)" by Halldór Hermannsson, in all 67 titles, including 18 of which no trace can be found beyond more or less casual mention. Of these latter only 4 are with certainty known to have existed, among them the one recorded as probably the first book printed in Iceland, the *Breviaria* of 1534. No copy of this is now in existence, but the Royal Library of Stockholm possesses two leaves that have been identified as belonging to this book; the last known copy, belonging to Arní Magnusson's library, was destroyed in the fire in Copenhagen 1728. The title is taken from a note by Jón Ólafsson, Arní Magnusson's secretary, who afterwards wrote down the title and colophon from memory.

Mr. Hermannsson contributes to the last number of the *Publications of the Society for the Advancement of Scandinavian*

*Study* an account of "Icelandic-American Periodicals," of which he accounts for some thirty, though only four are still being published.

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Henry S. Saunders contributed to the summer number of *The Sunset of Bon Echo* an address, delivered at the Whitman Fellowship Supper in New York this year, on "A Whitman Bibliography in the Making." It was only six years ago that Mr. Saunders began to collect Whitmaniana, and he found soon that existing Whitman bibliographies were incomplete and inadequate; thus out of the collecting grew the bibliography which soon will be ready for publication.

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"The Librarian's Muse," by Forrest B. Spalding in the July *Library Journal*, is an account, with quotations, of some American poet-librarians, among them Sam Walter Foss, R. R. Bowker, Arthur Colton, Charles Knowles Bolton. "Looking back on the early history of librarianship in this country," the author says, "one is struck by the number of men who were not only librarians of note, but authors, essayists, poets, and historians; men who were constant contributors to the literature of their day. It is to be regretted that in these days of high development of the technical side of the work this type of librarian is fast disappearing, as seems to be the case, although we still have among us a few who can justly claim recognition for their literary work." It would be of some interest to find out whether this technical development is killing the literary aspirations of the men who enter the profession, or scares away from the profession men whose interests are bookish in another respect than the bibliographical.

A. G. S. J.







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